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A
PRACTICAL TREATISE

ON
SINGING AND PLAYING

With Just Expression and Real Elegance.

BEING AN

E S S A Y

ON

I. GRAMMAR.

II. PRONUNCIATION; or, The
ART of JUST SPEAKING.

III. SINGING—Its GRACES—
Their APPLICATION.—On CA-
THEDRAL COMPOSITIONS.

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L O N D O N:

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M.DCC.LXXI.

T O T H E

Q U E E N.

W I T H all respect and duty I beg leave to present to your Majesty a short critick on the sacred musick used in the Royal Chapel, and on the manner of performing it.

T H E art of playing with delicacy and expression is nearly allied to that of singing; arts which your Majesty is known to delight and excel in.

T H O U G H the nature of government in general, and the constitution of particular states, properly employ the at-

tention of princes, yet arts and sciences merit, if not their study, at least their amusement, and require especially their patronage: for without the benign influence of this sun they but barely live; thrive and flourish they cannot. But, of all arts and sciences, Musick, particularly the sacred, in which Sound is sublimed by sense, hath most power to elevate the heart, to soften and civilize the human passions, to soothe our cares, and enliven severe attentions. It was with sacred musick that David subdued the rage of Saul, and that Achilles assuaged his own resentment against Agamemnon.

Amus'd, at ease the god-like man they found,
 Pleas'd with the solemn harp's harmonious sound:
 With this he soothes his angry soul, and sings
 Th' immortal deeds of heroes and of kings.

POPE'S II. b. 9. l. 246.

AND

DEDICATION.

v

AND if the musick of the Ancients was so prevalent, how much more may be that of the moderns ? who, by adding harmony to melody, have given to it the power of surprizing as well as of pleasing ; a power found in no species of musick so strong as in the Sacred, which is capable of every mode, the solemn and lively, the pathetic and grand.

As the following observations were dictated by love and gratitude to this divine art, so are they humbly dedicated to your Majesty, in sincere testimony of that duty and zeal with which I am

YOUR MAJESTY'S

Most obedient Subject

And devoted Servant,

*James-street,
Westminster.*

ANSELM BAYLY.

A

PRACTICAL TREATISE

O N

Singing and Playing, &c.

THE Art of Singing hath been treated of by no writer in so distinct and copious a manner as by the Italian *Pier Francesco Tosi*, in a book entitled, "*Observations on the Florid Song.*"

GREAT use is made of this book in the following treatise, by extracting every observation that was thought serviceable to the sacred finger.

TOSI (p. 80. f. 4.) recommends to the finger the study of language. "Let the finger," says he, be able to read perfectly, that he may not be put to shame for scandalous ignorance."

And

And again, in f. 7. “ With the study of musick
 “ let him study at least so much of grammar,
 “ as may enable him to understand the words
 “ he is to sing in churches, and give the proper
 “ force to the expression.”

THAT the student, therefore, may be properly initiated into the divine art and holy service of singing cathedral musick according to the plan of so great a master, he is here presented with, 1st, An Essay on Grammar; which, though a mere sketch, is yet sufficient for the immediate purpose: 2d, On Pronunciation, or the Art of Just Speaking: 3d, On the Requisites and Ornaments of Singing: and, 4th, On their Application and Use.

An ESSAY on GRAMMAR.

LANGUAGE is formed of letters, words, and sentences. These are the subject of Grammar.

C H A P. I.

Of LETTERS.

LETTERS are *Roman*, *small* a, b, c, *capital* A, B; and *Italic*, *a*, *b*, *c*. Italics are used in
 print

print to distinguish a Latin or some remarkable word: Capitals are used in beginning a sentence, proper name, title, or any remarkable word.

The SOUND of the Letters by the ORGANS of
S P E E C H.

THESE letters *a, e, i, o, u*, have their sound by opening the mouth wide, and closing it again with the lips round, as in these words, *all, ell, ill, lo, full*; or *aw, eat, ye, woo*: And because they have hereby an open, *vocal*, that is, audible sound, they are named

V O W E L S.

IN the proper articulation of the vowels the breath and sound are delivered freely from the lungs and breast, without any interruption of the throat, tongue, nose and lips; and it is by an union with them, that the other letters receive an open, *vocal* sound and their name

C O N S O N A N T S.

It is certain, that every consonant hath in its nature, and ought to have in speaking and sing-

B z

ing

ing, a certain degree of audibleness, its proper sound without the help of a vowel, though not open and vocal. They are not open and vocal, because in the formation of them the breath and sound are intercepted in their passage with a greater or less compression by the tongue and lips, in the manner following.

d. Formed by the tongue laid flat and pressed hard against the roof of the mouth, forcing a strong sound at the same time in the mouth, as in *made, mad.*

t. By the tip of the tongue fixed to the root of the upper teeth, and sending forth a soft sound or rather whisper, a mere expression of the breath, at removing it; as *mate, mat.*

tb. By tenderly pressing the tip of the tongue between the teeth, and at the same time making a soft aspiration, as in *length, bath*; an aspirate *t.*

t. The English also give an aspirated sound in many words, as in *this, that, those, them, they, the, thee, thou, farther, another, brother, mother, father.*

l. By the point of the tongue fixed to the roof of the mouth, and sending forth a sound at the quick removal of it through the mouth; as in *loll*: A continuation of the tongue, and send-

ing forth at the same time a strong breathing, forms the aspirated *Ll* of the Welch.

n. By the tongue placed softly, and not quite flat to the roof of the mouth, and forcing the sound through the nostrils, as in *noon, one*.

r. By turning the tip of the tongue quick along the roof of the mouth towards the throat, at the same time giving a jarring, tremulous sound; as in *ore, roar*.

s. By pointing the tongue horizontally near the teeth a little separated, with the lips strained, and making a hissing between the teeth; as in *less, ess*.

z. By the tongue in the same position as *s*, but instead of a hissing, sending forth a strong sound like to that of a fly or a bee; as in *blaze, buz*; some consider this sound improperly as a compound of *ds*.

c, k, q. By turning the tip of the tongue towards the lower teeth, so as to make the arched part of the tongue press a little against the roof of the mouth, and forcing a short breathing sound at the least separation of the tongue from the roof; as in *cake*: This sound is natural to the bird, called jackdaw, writ by Shakespeare according to the sound *cough*.

g By

g By drawing back the tongue, and stopping the passage, so as to confine a sound forced in the throat, as in *egg*.

b By pressing the lips hard together, and forcing a sound by bursting them asunder; as in *babe, bab*.

f By the lower lip softly laid to the upper teeth, and making a quick aspiration; as in *of, ef*.

m By holding the lips together, and sending forth a sound through the nostrils; as *aim, em*.

h A mere aspiration at opening the mouth, or gentle breathing; as *at hat*.

THIS doctrine of articulation will be found of vast consequence and use to those, who would speak and sing with distinctness and elegance; as will also what is next observable on the letters interchanging in sound.

It may seem to be a very just maxim in theory, that each letter should always preserve its own sound; but in practice this hath never been the case in any language: Natural defects in the organs of speech, or a misuse of them; an affectation of what is falsely called a fine and polite way of speaking; a short and quick, or its opposite extreme, a heavy, drawling, whining

whining, canting pronunciation, these and many other methods contribute to a change of sound between the letters, particularly those that approach nearest to formation.

FIRST the vowels, which remember to pronounce *aw*, *ea*, *ye*, *oh*, *woo*.

THE vowels are long, short, very short by nature, interchange and mixture.

A, *aw* whose native sound is broad, deep and long, as in *all*, *aw*, *war*, *daub*, hath in English generally a short mixed sound of *ae*, as in *man*, *bath*, or of *ea* long, as in *mary*, *make*, *take*, pronounced as if written *meary*, *meak*, *teak*: This last is properly not *a* but *e* long.

E This is the next open sound; which as it is narrower, so is it shorter than *a*, as in *ell*, *men*, *merry*, *prefer*: This is often made very short by falling into *i*, as in *me*, *he*, *she*, *be*, *english*: *e* before *w* or *e* hath always the sound of *i* long, as in *dew*, *keep*, as if written *diew*, or rather *diw*, *kiew*, like *view*, *chief*, *field*: Also *e* before *ar* hath generally the sound of *i* long, as in *fear*, *dear*, as if written *feer*, *deer* like *peer*; but *ea* otherwise, *e* before *i*, and with *e* final, make *e* long; as in *beam*, *deceive*, *glebe*, *bane*. Note *e* final is mute, except in proper names derived from Latin, Greek and Hebrew; because in those

those languages all final vowels preserve their sound, as in *Daphne*, *Candace*, *Jesse*; so in the common names *epitome*, *catastrophe*, *apostrophe*, which it would be more analogous to write with a *y*, epitomy—*e* before a final consonant is very often mute; as in *takes*, *even*, *open*, *learned*, *mixed*, *expressed*, as if written *teaks*, *evn*, *òpn*, *learnt*, *mixt*, *exprest*.

I ye, This is again narrower and shorter than *e*, as in *ill*, *him*; here *i* may be said to be short, but *ie*, *ee*, generally make *i* long, as in *field*, *cel*; *i* hath also a mixed sound like *ey*, *ei* in the words *eye*, *by*, *neither*.

O This can scarcely be considered as a simple or original sound, being sometimes similar to *a* long, but a little more round, as in *oh*, *goad*, *fore*, *grow*; but generally it is either the very same with *u* very short, as in *son*, pronounced the same as *sun*, formerly writ and pronounced long, *sonne*, or it is *a* broad, but shorter than in *all*, as in *lot*, *for*; this is properly *a* short.

U woo Its true simple sound seems to be that short sound expressed in the words *full*, *pull*, *bull*, and by *oo*, as in *woo*; *oo* is generally *u* long, as in *fool*, *pool*: but *u* hath mostly either a mixed sound of *iu* or *eiu*, expressed in the words *dew*, *view*, *you*, as in *due*, *duty*, *peculiar*.

liar, pure, as if written *piur, pieur* like the Italian *piu*; or it hath a peculiar kind of exceeding short sound, an obscure, indistinguishable vowel, as in *sun, murmur*: Let this be called *u* very short, or the close *u*; note the other vowels fall into this last sound, and become very short when pronounced quick, as *a* in *aver, general, fear, dear, bear*; *e* in *manner*; *i* in *bird*, *o* in *some*.

Secondly the consonants interchange their sound.

c Before *e, i, y* changeth into *s*, as in *censor, city, cymbal*.

p Before *b* into *f*, as in *prophet*.

g Before *b* is either changed into *f*, as in *rough, laugh*; into *th* in *sigh*, or is mute, as in *high, nigh*.

s Often falleth into *z*, particularly between two vowels, and when final; as in *these, desire, is, implies*.

d Final, after *e* mute, hath often the sound of *t*, as in *mixed, expressed*; as if written, *mixt, exprest*.

G and *k* before *n* are often mute, as in *gnaw, reign, knit, know*; so is *l* before *k* in *walk, talk*, before *d* in *would, could, should*; *t* in *often, thistle*; *d* before *g*, as in *lodge, judge*; *b* before

and after *m* is often mute, as in *doubt*, *debt*, *lamb*, *limb* ; so is *n* after *m* in *condemn*, and *s* in *isle*, *demesne*, *viscount*.

WHEN two or three vowels meet together, and form a mixed and double sound, they are called *Diphthongs*, *Triphthongs*, proper and improper : proper when real, as *ai*, in *fair* ; *ei*, *eu*, *ew* in *eight*, *feud*, *view* ; *io* and *ue* in *question* ; *oi* in *void* ; *ou* in *out* ; *ui* in *quilt* ; *w*, *a*, *i*, in *way* ; improper when only a simple sound prevails, as *au* in *daub*, *ou* in *bought*, *eo* in *people* : In Italian all diphthongs are proper.

One or more letters in a word *taken together*, and pronounced by themselves are called

SYLLABLE.

Mono, one	}	syllable.
Dif, two		syllables.
Trif, three		
Poly, many		

STOPS and MARKS.

Stops denote certain rests to be made in reading : Marks have regard, some to the tones of the voice, and some to words and sentences :

Stops are

Comma (,) a very short rest, while you tell one.
Semi-

Semicolon (;) equal to two	} Commas.
Colon (:) equal to three	
Period (.) equal to four	

MARKS are many, but the most observable are

Interrogation (?) asking a question, commonly with elevation of the voice.

Admiration (!) expressive of surprize.

Parenthesis () the interposition of one sentence between another, introduced as explanatory or pathetic ; hence naturally falling in, it makes a beautiful figure in discourse or writing, always to be pointed out in speaking or reading by a small depression of the voice, and discoverable in writing, though not always, and oftentimes improperly marked.

Accent accute (') elevation of the voice on the syllable over which it stands ; grave (`) depression, and circumflex (~) both raising and falling.

Apostrophe, (') a mark of abbreviation, as would'st for wouldest, shan't for shall not, I'll for I will, fear'd for feared, Milton's poem for the poem of Milton, e'er, o'er for ever, over, 'twas for it was, gen'ral for general.

These

These abbreviations, allowable in the hurry of speech, are often blemishes in writing.

C H A P. II.

O F W O R D S.

From the various combinations of letters into syllables arise words, called the parts of speech: words are the substitutes of things, their *qualities*, *actions* and *relations*. Words of the first order are those, which stand as *names* for *substances*, that is, beings, the things themselves; thence called

N O U N S S U B S T A N T I V E.

Of the substantive kind are horse, man, God, Heaven, earth.

Nouns for males are said to be of the *masculine gender*, as lion or he-lion; for females, of the *feminine*, as lioness, or she-lion, and for inanimates, of the *neuter*: if the noun refer to one thing, it is said to be of the *singular number*; to more, of the *plural*, formed generally

rally by the addition of *s* as lion *sing.* lions *plu.* horse, horses.

Words of the second order are such as distinguish the qualities of things, their properties, adjuncts, accidents ; any thing *added* to substantives, thence called

ADJECTIVES OR EPITHETS.

Of the adjective kind are bad, good, high, low.

ADJECTIVES are said to have degrees of comparison, as greater, wiser ; this is called the *comparative degree* ; wisest, greatest, the *superlative*.

WORDS of the third order are such as express an action or state of a thing, something that the substance or substantive *doeth* and *is* ; as man *thinks*, *is* a thinking being ; the horse *runs*, *is* good. This is named

V E R B.

FROM verbs arise *participles*, as *loving*, *loved* ; so called, because they have *partly* the nature of adjectives, and *partly* of verbs.

THE substantive and verb are the principal parts of speech, the foundation of all discourse :
for

for not one proposition or sentence can be formed without them, though many may by the help of these alone : for instance, God is, God made man : these are compleat sentences without addition of the adjectives good, upright, innocent.

WORDS of the fourth kind, which though not of absolute necessity to constitute a sentence, yet serve to connect, carry on, and form discourse, being as it were, attendants on nouns and verbs, explaining their several circumstances, degrees, *relations* ; these lesser parts of speech might be comprehended under the one general term, *particle*, instead of the usual names of pronoun, article, adverb, preposition, conjunction, interjection. Adverbs, such as, *very, more, than, wisely*, attend on adjectives and verbs, placed either before or after them, as very good, more wise than, God acteth wisely : Prepositions, such as *of, to, for, with, in, from*, stand before nouns, but prefixed to verbs, as *withdraw, forego*, forming *compounds* : Conjunctions, such as, *and, but, nor, when*, join words and sentences together, and Interjections are expressive of some surprize and agitations of the mind : Articles, which in English, are two,
the,

the, a, or an, are placed only before nouns and adjectives, as *the man, a man, an humble man*.

THE Pronouns are *I, thou, he, she*, of the singular number, *we, ye, you, they*, of the plural, called *personal*, because used in place of proper names and persons before verbs; as *I love, you love, thou lovest, he, for John, she, for Mary, the horse loveth or loves; we love, they, for John and Mary, the horses love*.

Who, which, that are called pronouns *relative*, because they relate to some thing or person going before, called *antecedent*.

OF SENTENCES.

SENTENCES are simple and compounded. God created the world in six days; he made man to serve him: these are simple sentences, in which the noun substantive *God* and the pronoun *he* is said to come before the verbs *create* and *made*; but *man, world*, to follow the verbs; *to serve* is a verb in the infinitive mood, said to be the latter of two verbs; the numeral adjective *six*, to agree with the substantive *day*, and *day* to be governed by the preposition *in*. Acquaint thyself with God and be at peace: this is

a compound sentence, the nearest to a simple, or two sentences coupled by the conjunction *and*: God, who is wise and powerful, created the heavens and the earth in the beginning; when there was no dry land, neither sun, moon nor stars, but the earth hung shapeless and undigested, a fluid mass, or deep, surrounded by darkness, a substance inert and motionless. This is a more compound sentence or period, consisting of four propositions. “ Who is wise and powerful ” is one, coming in between the principal sentence, “ God created ” in the form of a parenthesis “ When there was no dry land but the earth hung ” is a third and fourth, connected with the principal by the Adverbs *when* and *but*.

Thus you have a short view or sketch of grammar, exhibiting the parts of speech, which constitute sentences and frame discourse, and from the true knowledge and proper application of which is formed correctness of speaking and writing.

PRONUNCIATION,

O R

The Art of just SPEAKING.

TH E art next to writing well, is that of speaking well ; which crowns the whole. Just speaking, which the Latins name *Pronunciatio*, is of such importance, that no one can neglect it, without depriving eloquence of its chief strength ; nay a good delivery will set off even an indifferent composition : For the greatest part of an audience are struck not so much with what is said as the manner of saying it ; which manner may be considered to be such as is either requisite and proper, or ornamental and graceful.

E

The

The requisites of speaking in public, without which a man ought to be even ashamed to speak, are distinctness in pronunciation, audibleness of voice, and propriety with respect to quantity, stops, and emphasis.

The first requisite of just speaking, distinctness in pronunciation will be effected, when there is no defect in the organs of speech, nor any misapplication of them ; but where to each vowel and consonant is given their due power, free of all affectation, hurry and drawing. If the organs of speech be defective, which indeed is happily seldom the case, it is not in the power of art to rectify them : But their misapplication, which very often is the case, may by care and attention always be rectified. The most remarkable misapplications in the organs of speech, are what we commonly call stuttering and lisping ; both committed in respect to the consonants. Stuttering is owing to a retention of the tongue too long in its position to the teeth, palate and throat at the beginning of a word : Thus for instance in *Tree*, *Lord* and *God*, the tongue is confined to the teeth too long in the formation of *t* in *Tree*, to the palate, of *l* in *Lord*, to the throat, of *g* in

in God. The way then to correct these *bæsitati-ones lingue* is to remove the tongue quick in the formation of simple sounds. Lisping is a fault incident chiefly to children, and may easily be corrected, being nothing else than the improper use of the aspirate *th* : thus instead of *Sir*, a child is apt to say *thir*. Affectation, which not a little occasioneth indistinctness, is the improper changing of open and long vowels into the narrow and short; the dropping of consonants, or founding them very soft, and with imaginary politeness. Thus *commandment*, *God*, *salvation*, *pardoneth*, *absolveth*, *my lord*, *madam*, *your lordship*, some pronounce *commeanment*, *gad*, *salvation*, *pardons*, *absolves*, *meam*, *my led*, *your-leship*. If some men to ingratiate themselves with the other sex, Sardanapalus-like, think affectation necessary in conversing with them, they would do well to confine the prim mouth and the soft voice to those occasions only, and when they speak in public assemblies, then to assume the voice and speech of a man, that we may not have a female senate, nor women to speak at the Bar, or in the Church. *Sit in primis lectio virilis, & cum-suavitate quadam gravis.* * Another cause of indistinctness in pronunciation is a

short and quick way of speaking. This must be corrected by taking more time and leisure; though caution should step in to prevent falling into the other extreme of a lifeless, or whining pronunciation. And here the same advice that was given for the reserving of affection to female assemblies, may be given to the whining tribe, that they would confine themselves and their cant within conventicles, to dullness and perverseness, and not come with it into the church.

The next requisite is audibleness of voice; the speaker being neither too soft nor too loud, but suiting his voice to the greatness and smallness of the place and audience. The voice ought not to be too low, because then what is said is heard not at all by those that are at a distance, and with difficulty even by those that are near; nor ought it to be too loud, because it is then apt to produce confusedness of sound and disagreeable sensation to the ears of the audience, as well as inconvenience to the speaker himself. With respect to speaking low, one fault should be carefully avoided, which is that of a too sudden and distant fall of the voice in the last syllable of a word at the end of a sentence, somewhat like falling from level ground into a
pit:

pit: Each syllable and especially the period ought always to be audible, because it is the conclusion of the sense; and with respect to speaking loud, a sudden extension of the voice; the stage rant and the pulpit-bawl, ought to be fully to be avoided. The fourth rule on the art of putting forth the voice in singing ought to be attended to in speaking.

A third requisite is a due regard to quantity. It is not often that any gross mistakes are committed in this respect by publick speakers, who observe the length and shortness of syllables pretty exactly and agreeable to general custom: Yet some words there are in which they differ, such as whether it should be *accademy*, or *academy*; *industry*, or *indústry*, and many other words, particularly proper names in the Bible. It were to be wished therefore, that some learned Lexicographer would carefully fix the quantity of words, with proper reasons, for the consultation of those, who are apt to hurt the ear with improprieties. Some I have observed to pronounce the last syllable long of all words ending with *ite* like *finíte*; so *infiníte*; *intuitíve*, *negatíve* not *infinít*, *intuitív*, *negatív*: but surely notwithstanding any reasons a man may draw for this practice from the latin quantity, he must
appear

appear particular and pedantic ; and is certainly wrong, if general custom of pronunciation be any good rule.

The last requisites, and of most importance, are stops and emphasis ; by which the speaker is to convey sense and force : for whoever in these particulars is a good reader, will be a good interpreter.

A stop is a pause, or taking off the voice in a certain time, not merely for the sake of solemnity and taking breath, but to express a separation in the parts of speech, and point out their dependence. Here again the fifth rule on the art of managing the breath ought to be attended to in speaking as well as in singing ; and this observation of stops ought to be regarded in singing as well as speaking, particularly recitatives. A just observation of stops will illustrate the sense, but an improper use will obscure it, either in speaking, singing, or writing. For example ; “ Ye that have followed me in the regeneration when the son of man shall sit on the throne of his glory ye shall sit upon twelve thrones.”*— In this sentence there will be a great difference, either as a stop
is

* Mat. 19. 28.

is made after *followed me*, or after *regeneration*; and the question may be, which is true? I should suppose the stop ought to be after *followed me*, and not *in the regeneration*, of which *when the son of man shall sit on the throne of his glory* comes in as an explanatory parenthesis, and is connected with *ye shall sit*. Again, “from the Gentiles; unto whom now I send thee to open their eyes”† --- Here the infinitive *to open* is in the bible falsely separated from *I send* by a comma, and thrown into another verse: Hence inattentive readers are led to stop absurdly at *I send thee*, and sink their voice as if it finished the sense; so they do in the exhortation of the common prayer after “when we assemble and meet together”---To do what? The infinitives immediately following declare what, namely, “to render thanks, to set forth his most worthy praise, and to ask those things which are requisite and necessary as well for the body as the soul.” “Favourably, with mercy hear our prayers”‡ So ought this sentence to be stopped with a comma after *favourably*, separating it from *with mercy*; which is added in the nature of another adverb for the sake of amplification; as

† Act. 26. 17.

‡ In the Litany.

as if it had been said, “ favourably hear our prayers, with mercy hear our prayers : ” In like manner ought to be stopped this sentence ; “ and we worship thy name ever, world without end.”* To enumerate all the mispointings in the bible, common prayer, and other books, would be endless ; which, without great care, will subject the reader to continual mistakes. Indeed the method of stopping will often be found very absurd in most writings, if we may judge of it by this definition, that a stop is a pause in a certain time, not for the sake of taking breath, but to separate the parts of speech, to divide sentences, and at the same time point out their relation and connexion. The marks of stopping in use with us are four, called comma, semicolon, colon, and period ; which would serve well enough, provided they were always judiciously applied : To assist their application therefore, I would offer the following remarks.

The comma is a short rest in a sentence, itself, made use of to point off participles, words in apposition, a relative from the antecedent, conjunctive particles when they couple words,
not

* In the *Te Deum*.

not immediately in conjunction, but standing at some distance, also the nominative case when separated from the verb by the intervention of a relative before another verb, and on many other occasions ; of which it may be necessary to exemplify only the two last. “ Man that is born of a woman hath but a short time to live and is full of misery.” Here the nominative *man* is parted from the verb *hath* by the sentence *that is born of a woman* intervening, and the conjunction *and* coupleth not immediately between *live* and *is* ; therefore let the sentence be stopped thus : “ Man, that is born of a woman, hath but a short time to live, and is full of misery.” Some make it a practice to stop the time of a comma after two or three words, even though the sense should require no pause ; by which means they delay words in immediate connection, and are tiresome to the Hearer : This therefore is an exceeding ill practice, and ought to be avoided : Some again read on till they are out of breath, and often are forced to stop improperly.

The semicolon and colon are longer rests, implying that the thought is finished only in part, and carried on with some variety in a new

sentence ; that some inference is made, or some reason assigned : The period is a full stop at finishing the whole thought ; as thus : “ Man, that is born of a woman, hath but a short time to live, and is full of misery : He cometh up and is cut down like a flower ; he fleeth as it were a shadow, and never continueth in one stay.

Emphasis † is a stress on a syllable, word, or sentence ; on a long syllable and some eminent word to distinguish them from such as are unemphatic. Many are apt to give too strong a force, a kind of lash, or stroke upon syllables and words, which it is even painful to hear. In a sentence are always one or more words, that require emphasis ; while others are to be run off lightly and somewhat hastily. To make many observations on emphasis would be tedious, and, one would think, unnecessary ; yet some remarks may be requisite : For so extremely absurd are many in this point, laying a stress upon words they ought not, that they may be said to place an emphasis upon every word, or syllable ; nay even on the
very

† Εμφασις from ε φε νω to place any thing in sight, or make it manifest.

very letters. I have observed some to be guilty of this fault on the letter *s*, chiefly when final; which is a kind of hissing, or serpentine sound; particularly disagreeable to the ear, and too often occurs in the english language, as doth the letter *r*. These therefore ought to be touched easily and lightly as possible; and so ought all unemphatic words, such as,

1st. The article *the*; prepositions; the adverbs *and*, *not*, *neither*, *nor*, *or*, *so*, *that*; auxiliary verbs, such as *have*, *do*, *may*, *can*, *is*, and pronouns; all which are to be touched lightly, without any emphasis unless they stand in opposition, in the way of antithesis, either expressed, or implied.

2^d. *Now*, when an adverb of time, as, "when did you come? Just *now*," is emphatical; but not, when an adverb of reason, something like *igitur* in latin: as, "now then we are embassadors of christ" — *Both*, when a numeral adjective, as, *both* of *us*, is long and emphatical; but not, when used as a couplative with *and* like *et et*, or *que que* in latin, as, *noctesq; diesq;* both night and day; "both now and ever vouchsafe to hear us, O Christ." This use of

both is very frequent in the bible and common-prayer ; and it ought to be pronounced light and short as possible, as if written, *buth*, with *u* very short. In the second collect for evening-prayer, “ that both our hearts may be set to “ obey thy commandments,” to hear *both* read long, as it generally is absurdly, like a numeral adjective, confuseth the hearer by bringing to his imagination the idea of two hearts in man instead of one. *There*, when an adverb of place, as, *there* in that place, is emphatical ; but not, when used before the verb in the room of a nominative case, as, “ let there be light ; and there was light—and there is no health in us : ” on these occasions it ought to be pronounced short, as if written *ther* ; which I have seen so distinguished properly enough. *For*, when an adverb of reason ought to be distinguished with some little force from *for* a preposition. *That*, when a pronoun demonstrative, as, *that* man, is emphatical ; but not when a relative, as, “ man that is born”—or an adverb like *ut* and *quod*, as, “ I have told you before hand, that when it is come to pass “—*And*, if a sentence intervene between the word which it joineth, should receive some little point and stop, as ; “ do your duty ” and, when

when ye have done all that is commanded you, say, we are unprofitable servants " — "*and*, that they may truly please thee, pour upon them the continual dew of thy blessing." *Too*, when comparative, as, *too much*, is emphatical ; but not when an adverb in the sense of *also, likewise, as well as other things* ; as, " this *too* is mine." Lastly, all antecedents are emphatical ; as, " unto *me* who am the least of all Saints—*man* that is born "—so are all words in antithesis ; as, " *man* not *woman* ought to have the pre-eminence by nature and the laws of God : The *Scribes* and *Pharisees* say, thou shalt love thy neighbour and hate thine enemy ; but *I* say unto you, love your enemies—forgive us our trespasses, as *we* forgive them that trespass against *us*." It were to be wished that the words, *now, both, there, for, that, too*, and others which have a double sense, were marked with an accent when emphatic, especially in the bible and common prayer to prevent mistakes ; which it is impossible the reader should avoid, unless he knew the whole sentence before-hand.

So much for emphasis of words ; beside which there is also that of sentences. In the scriptures

scriptures a difference ought to be observed between the mere narrative parts, and the didactic; the one should be read somewhat familiarly, and the other with gravity and authority; though great care should be taken of extremes, not to be too light nor theatrical. For example suppose you were to read in Matthew ch. 4. from v. 23. to v. 2. of the fifth chapter, all which is narrative; and then go on to the end, the whole of which is preceptive or didactic; if you read both alike, neither will have any effect: or suppose you were to read the first chapter of Genesis, you ought to be more important and pompous when God speaketh "let there be light, than when the Historian, "and there was light." Can any one read the melting lamentations of Jeremiah in an uncomplaining strain? "All her people sigh; they seek bread; they have given their pleasant things for meat to relieve their soul: See O Lord and consider; for I am become vile. Is it nothing to you, all ye that pass by? behold and see, if there be any sorrow like unto my sorrow, which is brought upon me; wherewith the Lord hath afflicted me in the day of his fierce anger." In words and sentiments expressive of tenderness and sorrow be pathetic,

and

and spirited in those of joy and thanksgiving. You will sometimes even in the compass of a single chapter have occasion to personate different characters; and therefore should be different in the manner of speaking, according to the tenor of each character. The severe reproach, “ye serpents, ye generation of vipers—go, tell that fox—get thee behind me satan”—have another kind of force in the mouth of the meek, compassionate Jesus than they would in that of the Apostles, who were for commanding fire from heaven to consume their opposants: So hath the answer “nay verily; but let come themselves, and fetch us out” * in the person of Paul than in that of a clown. Let the reader then picture to himself the real character in nature, which he is to personate, and he will not be lifeless, nor liable to overact his part; but will impress the word of God upon the hearers with sense and becoming energy: In short, let a person consider how he should speak the same thing in a private conversation, and pray in his closet, and it will help him to deliver it with much propriety in a public assembly; with as much propriety as the requisites of just speaking can furnish him.

The

* Act. xvi. 57.

The ornaments of just speaking are person, voice, accent or intonation of voice and gesture.

A good person of proper height and pleasing countenance is an ornament very commanding and agreeable, but the gift of nature, not of art; though art may help a man to make the most of his person.

Voice is likewise the gift of nature. This in man the masters of musick have distinguished by the name of counter-tenor, tenor, tenor-bass, and the true bass. The first is a few tones under the treble or boy's voice; the second is under the counter-tenor, so as to be an octave to the treble; the third is made up partly of the tenor, and partly of the true bass; which last is the deepest, and oftentimes hath the greatest compass in nature. The best voice then for speaking in publick is in general the tenor and tenor-bass; the counter-tenor being rather too shrill, and the true bass too deep except in solemn, sententious parts, which have their greatest effect from the true bass only: Here a QUIN will appear to more advantage than a GARRICK. The voice itself is indeed the gift of nature; but with respect to the tone
it

is extremely in the power of affectation, or ill habit to hurt it, and of art to improve it. The most remarkable ill tones are perhaps such as arise from what is called speaking through the nose and in the throat. Of guttural tones there is great variety. Some are like the bleating of a sheep, or noise of a raven; some resemble the croaking of a frog and quacking of a duck: All which seem to be owing to some trick of compressing the wind-pipe in such a manner as to confine, or choak the tone in the throat instead of letting it pass freely out. The voice is also often hurt by another trick; that of shutting the teeth, and confining the tone within the mouth instead of opening the teeth and lips properly so as to bring it out with fulness and rotundity. The ready way to mend these ill-habits; some perhaps may say, is to consult those who are skilled in musick, especially in the vocal part; and indeed so it would, were they not many of them guilty of the very same faults themselves: But perhaps the surest method is to study carefully the formation of simple sounds by the organs of speech. The shrillness of the countertenor ought to be avoided

by speaking mostly in the lower tones of the voice formed from the breast according to the second requisite in singing, and the grossness of the true bass should be mellowed by the use of the upper tones.

Accent by an abuse of modern speech means with us the same as Quantity, making that syllable long, on which it is laid, and the other syllables short: Thus in *industry*, if the accent be placed on the 1st syllable, the other two syllables are pronounced short; but if on the second, the first and last syllables are made short. From this application it is that some men seem to have been extremely misled in their reasoning on the use of the greek accents; as if in that language accent implied quantity the same as in English: but nothing less. For accent, *accentus* in latin from *accino*, that is *ad* to, and *cano*, the singing to some tune or musical instrument, and *prosody* in greek, both signify the tone, or raising and falling of the voice; as, the acute ´ is the elevation of the voice upon a syllable, the grave ` is the depressing or sinking of it, without any regard to quantity; the circumflex ˘ is both raising and falling, un-

harmoniously

harmoniously, as in whining and canting, but agreeably, as in the appoggeatura ; which when neatly executed is a grace in speaking, singing and playing perhaps the most pleasing of all. It is worth observing that the acute, grave and circumflex are the only possible accents in nature, though they may differ greatly in degrees of elevation and depression ; and accordingly the Jews have many marks expressive of such degrees : But the musician can express them with the best effect. Quantity then should be considered as the *time* ; and accent the *tune*.

The intonation, or modulation of voice is next to be considered in sentences : and here to shew the ornament it may be right first to expose the deformities ; which are two, a sameness of tone, called monotony, and uncertainty of tone.

Monotony I would consider to be of two kinds. The first is the continuation of the voice on one single tone ; as in cathedral service. This kind of monotony or chanting, as it is usually called, was wisely ordained for spacious Cathedrals, and is certainly more agreeable to the ear, especially if performed

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well

well, than the second kind, a uniformity in raising and falling the voice where the tune, if I may so speak, is alike in every sentence. Some begin every sentence with the same tone elevated, and sink alike: others rise from a depressed tone to an octave, and then fall again to the same tone one while on a sudden, another while leisurely; either of these ways is speaking as some men live and argue, in a circle. One or both of these monotonies most public speakers are apt to fall into, even those of the stage, who would be thought the standard of just speaking.

Uncertainty of tone is when the speaker lets his voice as it were run up and down wild, in a desultory manner, without any modulation at all. This is a habit of speaking more displeasing than any kind of monotony, and less capable of conveying the sense of what is spoken. Sameness of tone is tiresome to the ear, but uncertainty shocks it somewhat like musick without harmony; and variety only well disposed, or as musicians speak, in true modulation can raise delight. This the human voice is wonderfully capable of exciting; because it can execute not only all the perfect tones, but
wonderfully

wonderfully divide each tone into very minute parts. The true modulation of the voice then may be thought to lie between the two extremes of monotony and desultoriness ; but how to attain it is the difficulty. For though it were easy to give directions to another in person ; yet to convey the same in writing it is scarcely possible by reason of our inability to describe sounds : However I will offer a few hints to the reader, which he must apply to practice, and improve upon, as well as he can.

First, to avoid a monotony let the speaker now and then vary the key in beginning of sentences, with the pitch sometimes higher according to the length of the sentence, and sometimes lower : But

Secondly, in whatever key you begin, a kind of melody natural and suitable to it should be preserved throughout in rising and falling.

Thirdly, in a sentence let the governing words for the most part bear the superiority of sound over the governed, and the leading part of a sentence over the connected, which must be expressed with the voice somewhat depressed in a gradual descent to the period : with an intervening sentence, called parenthesis, the voice should

should descend a tone or more, and be elevated afterwards to the pitch it began in the principal sentence.

Their song was partial, but the harmony,
 (What could it less when spirits immortal sing)
 Suspended Hell——

—————In discourse more sweet
 (For eloquence the soul, song charms the sense)
 Others apart sat on a hill retired.

M I L T O N.

Fourthly let the cadence be different and deeper in proportion to the finishing of the thought, or point of discourse. After a semicolon, or colon properly placed, the voice may sometimes be a little elevated, as it were half a tone, but should never be depressed much below the tone in the preceding words. Take for instance the lord's prayer; which consisteth of several short sentences, connected with each other, and finishing with the Amen: I would point it thus. Our father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done in earth, as it is in heaven: give us this day our daily bread, and forgive us our trespasses as we forgive them that trespass against us; and lead us not into temptation, but deliver us from evil: for thine is the kingdom,
 and

and the power, and the glory for ever and ever : Amen. This prayer will always move, if pronounced with solemnity, and with propriety ; but to hear some read this prayer, it would lead one to call in question their understanding, and doubt whether they ever prayed in earnest and with a sense of filial awe to the father of mankind in their lives. It will contribute to variety and melody, if the elevation of voice be made on syllables by the greek rules of the accute accent.

Lastly, it is too common a fault to express the interrogation always with an elevation of voice on the last word ; whereas the question itself will often lie in the first word ; as thus. " Where is Abel thy brother ; How can I do this great wickedness, and sin against God ? " The elevation therefore ought to be on the word, which hath in it the force of the interrogation. These rules of pronunciation are drawn from nature ; and the reader in reducing them to practice must ever keep her in view. For as singing is, or at least ought to be, a better and more melodious way of speaking ; so should elocution resemble conversation, only more heightened and graceful.

The

The last ornament is gesture ; by which is meant the attitude of the body, and the motion or action of the hands and countenance : in speaking of which I shall confine myself to the pulpit.

First then, the attitude of the body ought mostly to be erect ; sometimes in a leaning posture over the pulpit, especially in addressing yourself to the audience, and for the better throwing out of the voice ; sometimes also inclining on each side to shew as it were an equal regard to the whole congregation. There are likewise certain proprieties in the motion of the hands ; but as our pulpits will scarcely admit of them, I pass over this action to that of the countenance.

Secondly, as the countenance, that is, the face and eyes, are the great index of the passions, by it the speaker may on many occasions prevail more upon his audience than by language. For a look oftentimes hath in it more force than words, or even blows. The countenance of a Preacher then should in general be open and pleasant, yet grave and serious : when and how to alter this frame the best guide to the speaker will be his own sensations of what he is delivering

vering to the audience, and the passion he would excite in them. The eyes, in speaking to the audience, should be directed to each part of it, with a modest and decent respect; but upwards towards heaven in prayer to God, and at the solemn mention of his name. So far, at least, action may be admitted among us, and thought necessary even to shew a speaker to be alive: yet how few study to avail themselves even of this! You may too often hear a Preacher not speak, but read a very good discourse motionless, and without any variety of voice; another, on the contrary, using too much action, or rather agitation, and too great variety: Others, again, you will hear not pray, but hurry over the finest publick form of prayer, and the declarations of God in his word, without feeling and without sense.

If a Demosthenes, a Cicero, can with only the arts of speaking, and mere worldly arguments, prevail in the senate and at the bar; how much more powerfully may a Preacher influence his audience with the same weapons

in one hand, and the word of God in the other? The knowledge of language in every style, but above all in its force as spoken, is befitting no person more than a Preacher, and in no one is its want more dishonourable. No nation, perhaps, can boast of more good writers than the English, and of fewer good speakers; which is certainly owing to the omission of making elocution a part of our education at school and at the university. We take great pains to give our youth a taste for composition and writing well, not inferior to the Greeks and Romans; but none for speaking well, though it hath ever been esteemed the finishing qualification in the character of an Orator.

The author, in the preceding observations, presumes not to point out every propriety and beauty of just speaking to the Orator, particularly the sacred; but only to bring him within sight of the prospect, as it lies between the two extremes of a whining, lifeless praying, and a theatrical,

theatrical, ranting pronunciation. To sum up all then in one word to the wise : in reading the prayers and lessons be deliberate, emphatic, devout, especially in beginning and finishing each collect or prayer, by reason of it's solemn opening with some attribute, as of omnipotency, eternity, and closing with that of mercy, through the mediation of Jesus Christ ; and in preaching neglect not the passions of your audience, but be most careful to inform their understanding and judgment, that by the word rightly divided they may be sober minded, and build up themselves on their most holy faith, looking for the mercy of our Lord Jesus Christ unto eternal life.

O N
S I N G I N G.

C H A P. I.

THE common requisites, or the qualifications absolutely necessary in him who would teach, and in him who would learn to sing well, particularly sacred musick, are in the master honesty and diligence, and in the scholar the formation of the voice, pronounciation of words, delivery and support of the voice, and graceful postures of the body.

Many seem to confine the art of musick to the knowledge of notes, that is to say, their value, time, intervals and harmony. Hence they, whose study and progress have carried them to this skill, would be thought adepts, professors, masters; but with just as much propriety as he, who knows only the letters of the alphabet and can read and spell, would reckon himself an orator,
or

or a layer of brick and wood an architect : for the manner not the matter constitutes every art, as proper motives of faith do the virtue of our actions.

Now the manner of singing like the manner of speaking may be considered as two-fold, that which is requisite and plain, and that which is graceful and ornamental. This shews at one sight how extensive ought to be the qualifications of a master, and how few are qualified, which made *Tosi* with (p. 11.) “ that the ablest singers would undertake the task of teaching, they best knowing how to conduct the scholar from the first elements to perfection : ” In which observation he is certainly right. For there is so much difference between singing with true taste, whether given by nature, or formed by art with an eye to nature, and mechanically playing, as if they bore no relation to each other ; for which reason very few players can sing. This may be proposed as a maxim ; he will make the best player of church musick, who sung well when a boy, and he no player of it at all who hath not been bred in a choir. It were fittest then to make him master who sings best in the choir, if he un-
derstand

derstand at all the grounds of musick, and can barely accompany: but as this is seldom the case, the teaching of the first rudiments of cathedral musick, by necessity falls to the organist.

First then, whoever be the master, besides the knowledge of notes and the nature of *solfaying*, it is requisite, saith *Tosi*, " that he be an honest man, diligent and experienced, without the defects of singing through the nose, or in the throat, and that he have some command of voice, some glimpse of a good taste, ability to make himself understood with ease, a perfect intonation, and a patience to endure the severe fatigue of a most tiresome employment. " To give a proof of his honesty he should make a disinterested trial, whether the boy to be taught hath a voice, an ear and disposition to musick, and then give him due instruction, that he may not be obliged to give a strict account to God of the parent's money ill-spent, and the injury done to the child by the irreparable loss of time; and to enable the master to act thus honestly the whole, or at least a discretionary appointment ought to be in him, that he may not have an unfit boy forced upon him by the superior, and he alone be answerable for an improper choice; to manifest his patience

patience “ let him be moderately severe, and make himself feared but not hated, striving to observe the mean between sharpness and mildness, both extremes being bad; too great severity creates stubbornness, and too great mildness contempt. ” This golden mean is particularly necessary in communicating the art of musick, which requires the best nature and placid disposition in the teacher as well as in the learner.

II. In teaching *solfaing* let the master carefully instruct the scholar how to open his mouth that the tones may come forth freely without any interruption of the throat, tongue or lips, and how from the low to gain by degrees and in perfect union similar to a peal of bells the high notes; striking the lower firm, round and full *di petto* from the breast, and the higher with proportionate softness, to avoid screaming and the danger of ruining the voice. The higher tones, if not given by nature in a soprano and contralto, may be acquired very agreeably by art *di testa*, from a management of the throat by narrowing the wind-pipe, somewhat similar to the lesser pipes in an organ, or to the pinching of notes in a wind instrument: these artificial notes the Italians call *falsetto*, not feigned; between which, remember, there

there is a very wide difference. Let the master see that the voice, both *di petto* and *di testa*, come forth neat and clear, neither passing through the nose from the fault of heaving back the tongue towards the passage, nor choaked in the throat from the fault of contracting the wind-pipe, which are two most insufferable defects in a speaker and singer.

That master betrays a great want of skill, who obliges the scholar to hold out with force the highest notes; the consequence of which is, that the glands of the throat become daily more and more inflamed, and if the boy lose not his health by a rupture, or bursting some blood vessel, * he most certainly doth the beauty and flexibility of his voice. The master should therefore be diligent to discern where the full, natural voice *di petto* terminates, generally in a male soprano at *d* or *e*, in a contralto at *g*, *a*, or *b*, and from thence upwards help the learner to gain the *falsetto*, so united with that *di petto*, as they may not be distinguished, both in going up to the highest artificial notes, and in returning to the real. For if the real and artificial

Accidents to which they are liable, who sing much and improperly, as set forth in a curious treatise of the diseases of tradesmen, &c. by BERN. RAMAZZINI.

tificial tones do not perfectly unite, the lower covering, like the greater bell, the next above it in equal proportion, through the whole peal, the voice will be of different sounds; or as *Tosi* says, diverse registers, and consequently cannot be heard with delight.

Under this management a good natural voice of any kind will charm, and an indifferent voice may be made agreeable: In every voice are some naturally good tones, generally about the middle; and perhaps in forming the voice it is best to begin there. Carefully attend then to any one, naturally good tone, and the manner in which it is produced: Taking this for a pattern, and descending, form by it first each note firm and full *di petto* as low as art can improve upon nature; for notes may be gained by art *di petto* as well as *di testa*, especially in a soprano and contralto; afterwards upon the foundation firmly laid raise the upper part of the voice into one, uniform shape and beautiful edifice.

3. Let the master after he hath exercised the scholar so long as he find it necessary in *solfaing*, proceed to make him sing upon the vowels, diphthongs, consonants and words. As all vocal sounds, and of course the tones in

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singing

singing, are formed with the vowels, the fullest and most agreeable by the open *a*, *e*, and *u* very short, so the scholar should be taught to pronounce them plainly, the throat and mouth properly open, and the lips shaped according to the nature of the vowels, that the tones may proceed freely, and the vowels be heard distinctly as in speaking : The open vowels suit best the tones *di pritto*, the narrow those *di testa*. This should be remembered by the composer as well as the singer, who is often put to difficulties by notes of length at the upper part of the voice ; from which the singer to relieve himself must have recourse to art, either not continuing the notes the whole time, or slurring up to them, or narrowing the open vowel, if he would preserve agreeably the tones of his voice.

In diphthongs proper the tone should prevail on the most open vowel, as on *a* in praise, *o* in out, joy, *u* very short in my, *i*, yet so as that both vowels may be heard by closing with the narrow vowel in all diphthongs ending with it, the instant the tone or note is finished, as with *i* in praise, *y* in joy, *u* short in out, *i* short in *i*, my, pronounced *eye*, *mye* : but the narrow vowel in the beginning of diphthongs, as *e* in hear, fear, dear, changed into *i* short, must be just
heard

heard by instantaneously opening with it, and the tone prevail on *a*, changed into *u* very short. In this manner likewise should every consonant be pronounced by a quick motion of the breath and tongue without the least interruption of the tone.

The vowel, which before a final consonant is often quiescent in speech, as *e* in *open*, *bearken*, *drunken*, *humble*, *knowest*, *riches*, *shewed* ought to be gently heard in singing, for the sake of liquidating the following consonant, especially the nasal and hissing consonants. The rough consonant *r*, the gutturals *g* and *gh* ought also to be liquidated as much as possible.

To gain a perfect pronunciation it might be right to exercise the scholar first upon the vowels simple, next upon the diphthongs, and then with the consonants and words, in some such manner as children are taught to spell, first monosyllables and afterwards polysyllables.

Some, inattentive to these rules, sing with affectation, as if ashamed to open their mouths, and therefore they may be considered as still in their first lessons, giving you the second vowel or perhaps none at all, when you should hear

the first, as *tebernecle* for tabernacle, *selvetion* for salvation, and dropping every consonant; so that instead of being pleased and affected with words agreeably and emphatically expressed, you are disgusted with a set of mere notes; and those very badly produced: others on the contrary stretching their mouths too much confound the narrow vowels with the broad, and begin almost every word with a labial or nasal, as if they were to eat it; vulgar clerks and clownish psalm-fingers.

The scholar in studying with the vowels, should practise mostly on the open *a*, *e*, *o*, particularly on the first, but not always on the same; in order that from a diverse exercise he may not confound one vowel with another, and from thence may the more easily come to the use of the words.

4. Let the master teach the art of putting forth the voice, in the manner of a swell, called by the Italians * *meffa di voce*, which is formed by giving strength to the voice gradually from *piano* soft to *forte* loud, but steadily, without any shaking or trembling, and from loud to return with the same art to soft. Some have not unaptly likened

* An expression borrowed from high or full mass.

likened this to the shape of a barley-corn, an egg, or any other elliptical figure, pointed at the poles, that is, the ends, and broad at the equator, that is, middle. A beautiful *meffa di voce* from a singer, that uses it sparingly, and only on the open vowels, can never fail of having an exquisite effect; insomuch that it might be considered as more than a requisite, one of the ornaments in singing, an excellence borrowed from the throat of the nightingale. However in this respect it may rather be placed among the requisites, that it will prevent a frequent and very ill effect, that of pushing the voice and driving it as it were with a kind of jerk into a sudden and boistrous loudness, or letting it drop into an extreme softness. A smooth, easy and even delivery of the voice is one very great, if not the greatest excellence in singing, and must therefore be carefully studied. This requisite too perhaps would be found the best introduction to the two preceeding, but certainly to the next,

5, That of striking every note, especially semibreves and minims, plain and firm like one who walks and marches well, with his foot set on the ground and lifted up without any shuffling

shuffling and stamping. For this purpose it may be right one while to strike the notes smartly and fully ; then to take the voice off immediately, or as *Tosi* expresseth it, “ let the finger not omit frequently to put forth the voice and stop it, that it may always be at his command ; ” another while it will be right to continue every note a semibreve or longer, then of a minim, crotchet, quaver—, full, but without any swell from low, and equally soft with the high notes, after having collected the breath by inflating the breast like a pair of bellows, and letting it out again gradually in respiration. For practice nothing can be so proper as the chaunts, short full anthems, and full services, particularly Tallis; the *planus cantus* of which very much resembles the simplicity of the chaunt : In the chaunts and services let the finger be firm on emphatic words, and light on unemphatic ; which will lead him to sing anthems with expression and air. In the responses and chaunts the master should teach the boys to speak exactly together, equally loud and distinct, not, as they generally do, in confusion and half words, hurrying with the utmost speed to the end of a sentence, then stopping at the last word with a tone like parish-boys.

boys. The acquisition of the fifth requisite will initiate the learner to the next absolutely necessary qualification.

6, That of taking breath and supporting the voice. Hereby will be prevented the too common fault, which beginners are liable to, that of relaxing the voice into a fluttering, trembling motion after the manner of all those, who have no command of the voice, and sing in a very bad taste : observe there can be no command of the voice without a perfect command of the breath. This therefore should be gained by learning to draw up the breath quick, and without the least noise, fully into the chest or lungs after the manner of holding the breath, and letting as little expire at a time as possible ; sufficient breath should be particularly taken before a cadence. To acquire a long breath and strengthen the lungs there can be found perhaps no better method than to run often up some ascent, especially in the morning, leisurely at first and accelerating the motion near the top, without suffering the lungs to play quick in the manner called panting, either during the exercise, or after it's cessation : next to this, temperance particularly in the use of malt liquors, is beneficial, and avoiding all occasions of heats,
but

but especially of sudden cooling, either by a cessation of all motion, or by drinking any thing cold, which instantaneously stopping, and as it were congeling the boiling fluids in an over heated body, bring on hoarseness, coughs and other impediments of singing and health. He therefore that would always be prepared with a voice and capacity of singing well, besides being in constant practice, must avoid all excess, as it is said, he that striveth for the mastery must be temperate in all things, keeping nature chearful and in constant good humour, which will also serve to sweeten life and extend its span; and if he would gain esteem as well as profit, let him behave with modesty, carefully avoid all affectation, and be attentive to good manners; the want of which debaseth the man and his art: Under this management of the voice and breath moderate singing is rather beneficial than hurtful, even to tender constitutions. Of all voices the most rare is a true contralto, which I believe is owing to the neglect of the voice at the time of its breaking, and to the abuse of nature more than to nature itself. If then a boy would give himself the chance of having a contralto, establishing his constitution and making his fortune, let him begin

to think and take heed from fourteen. Know that then a cold will break the voice before the time of nature, that omission of singing often but not too long at a time will sink it, and that vicious gratifications may ruin it and the constitution before the age of manhood. Thou mayest with more safety indulge at thirty, when the constitution of man is fixed, or even at forty than at eighteen, when nature is in a state of growth and immaturity; though indeed we are assured from religion, from reason and experience that we can at no time yield to excess and indulgencies with any safety to the health of the body and mind, and that to live soberly, that is, with the passions and appetites under due subjection, opens the best prospect of living in the present world as well as in the future. Let it be thought right in me to step forth with these warnings, presenting as it were a chart of the coast, who have for many years traversed the ocean; who have seen and do daily see, not without concern and admonition, many young proficient in musick make a shameful and speedy end, who have promised fair in the beginning, and might have proceeded happily, but setting off with over much sail and too

G

strong

strong a tide, suffered shipwreck in the channel before they could well get out to sea.

Lastly, Let the master in every practice use the scholar to sing standing and with his head erect, that the voice may have all it's organization free, and in a graceful posture, void of all tricks, such as twisting the head and body knitting the brows, distorting the mouth and shaking the jaw, that he may make an agreeable appearance. An attention to this would prevent all uncomely attitudes and motions observable in some cathedral performers. A great lover of sacred musick after hearing, or rather seeing an anthem sung, wittily remarked " I should judge the person who sung the bass to be a barber " Why asks another ? because, says he, the man tossed his head about, and curled his notes so much.

To avoid therefore all such ill habits, and the *curling* of notes let the scholar practice for some time in the plain manner, studiously keeping out of his sight the ornaments of singing till he be sufficiently prepared with the requisites : it is absolutely necessary, that he learn to tread and walk as it were with the voice before he at-


tempe

tempt to move gracefully; -with lightness and air.

C H A P. II.

The Ornaments and Graces of SINGING.

The M A S T E R, having carried his scholar through the elements and common requisites of singing, may now proceed to give him the ornaments and embellishments of the art; which are gliding and dragging, the appoggiatura, aspiration, slur, turn, shake and turn, division.

Gliding with the voice is the art of drawing together two notes, whose union is generally marked with this bow or arch over them  whether in immediate succession, or at any distance, both ways, ascending and descending, blending them so smoothly, equally and gently, as that not the least break or separation be perceived between them in the manner of bowing on the violin, or dancing in the dance; though the idea seems rather

to be borrowed from the silent flowing of water, or one drop falling into another ; and therefore it excludes all beats, shakes and turns. Let it be remembered that the glide ascending is more difficult than descending, and that to blend them equally smooth it may be right to practice them alternately, first two notes in immediate succession, then at a distance.

Dragging is much the same motion as that of gliding, only with inequality, hanging as it were upon some notes descending, and hastening the others so as to preserve the time in the whole bar, with the *forte* and *piano* artfully mixed to render them more lulling and exquisite. “ The stealing of time in the *patbetick*, says *Tosi*, is an honourable theft in one that sings better than others, provided he makes a restitution with ingenuity; and whoever knows not how to steal the time in singing, is destitute of the best taste and greatest knowledge * Take for examples of practising the *glide* the ver. I will lay me down in peace in the anthem, O God of my righteousness, *Green*, which remember to sing, smooth and lulling, without any trill or shake ; O Lord re-
buke

* See *Tosi* p. 176

buke me not, *Weldon* : the drag, how long wilt thou forget me, and the sorrows of death in I will love thee, *Clarke* ; let my complaint, solo, and the ver. I laid me down in, Lord how are they increased, *Greene* : the opposite to dragging in slow movements is hastening in lively airs and divisions.

The appoggiatura from *appoggiare* to lean or rest upon, is also done in the same manner as the glide, inasmuch that it seems difficult to determine which is the simpler motion, and which ought to precede : the only difference is that the glide is equal, tying that note from which the finger passeth with that to which he passeth, and is applicable to notes at any distance ; whereas the appoggiatura is unequal and applicable only to a note in immediate succession, either ascending to a note, which for distinction call the lower appoggiatura, or descending, which call the upper. The appoggiatura is unequal, because the voice is made to lean the least imaginable on it when the stress is made on the composer's note, the appoggiatura being a little note, properly not of the composer but of the finger, which he takes in his way as a graceful step or prepare to the succeeding ; but to
continue

continue the appoggiatura three parts or more of the time when the stress is laid upon it, and the composer's note quitted instantly in the remaining fourth: let the first be called the close or quick appoggiatura; the second the leisure or protracted. I have ventured to distinguish the appoggiatura from the glide by its inequality and application to a note in immediate succession contrary perhaps to *Tosi*, who seems to describe it as applicable at any distance, even that of an octave: but this may be called rather a rebound, or kind of elasticity to be made ascending, than an appoggiatura; however I am ready to submit, if it shall be thought otherwise.

The appoggiatura is taken either with the preceding word and syllable, or with the following, just as the performer shall judge best. For instance the second note in *O ! Lord rebuke me not*,



O Lord.


I would consider not

as a glide, to form which the notes should be equal, but an appoggiatura with *O* instead of with *Lord*, marked by the composer; and quere, if not with an ill effect? For answer write it

it thus and try the difference ;



O Lord.

or,  provided the harmony admit of it,
Lord.

Again in the last verse of the same anthem,



how long.

Instead of



how long.

This last kind of appoggiatura made quick and close hath generally a good effect in falling to a third and to a sharp.

Many composers insert appoggiaturas and graces, which indeed may assist the learner, but not a performer well educated and of a good taste, who may omit them as he shall judge proper, vary them, or introduce others from his own fancy and imagination. *Purcel* hath writ most of his songs with graces according to the taste of his time, and so hath *Weldon* his anthems. The business of a composer is to give the air and expression in plain notes, who goes out of his province when he writes graces, which serve for the most part only to stop and confine the invention and imagination

tion of a finger : The only excuse which a composer can plead for this practice, is the want of qualifications in the generality of fingers. Some judgement of harmony is necessary to guide where to introduce the appoggiatura as well as which kind, and very great care is necessary in the manner of making it, that is, perfectly smooth, leisurely and tenderly on *pathetic* expressions, hastily and closely on *lively*; perfectly smooth, remember, without any the least jerk, or to make use of vulgar allusions, the stabbing and barking of notes according to an exceeding vicious taste, introduced of late years from the stage into the chamber and the church; and which is guarded against in the fourth and fifth requisites, as that which can only please the half intoxicated vulgar in an evening's amusement, but incapable of touching the refined feelings of the sober-minded and devout. This hath been adopted for an animated and emphatic manner, but is in reality fierce, the extreme to that which is tame and languid; the properly spirited, and if I may so speak, *elastic* manner of putting forth the voice will be best obtained from the fourth, fifth and sixth requisites. For exam-

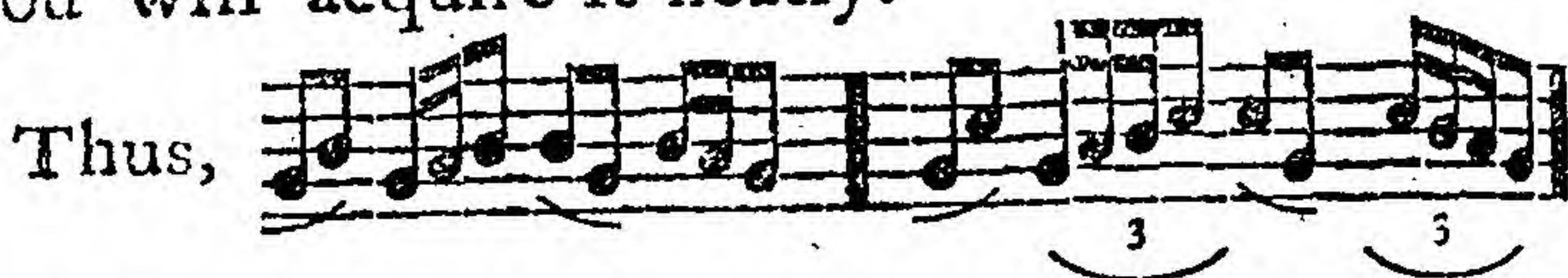
ples

ples and practice of the appoggiatura in the manner above recommended, I would refer to *Green's amorette*, and to most of his anthems; particularly acquaint thyself with God, and O! how amiable; in singing of which be strictly observant of the fourth and fifth requisites.

Practice the appoggiatura first without any aspiration, that you may be able occasionally to make it independently.

Aspiration is a mere breathing or gentle sigh occasionally thrown in by prefixing as it were an *h* to the vowel in a word of grief, lamentation, request or surprise to make it the more plaintive and expressive. Thus in Lord, trouble, as if written *Lhord*, how are they increased that *throuble* me; the *Shorrows* of death compassed me; let my *chomplaint* come before thee; *Ho* let my soul live! The aspiration, which ever must be natural and easy, not over strong, to avoid the appearance of art and affectation, may be used with the glide and appoggiatura, but yet occasionally only, and with great discretion, as it should also with the next ornament the Slur. To use the aspiration strong and continually as some do, is absurd and betrays a great want of judgement and true taste.

The Slur, if I may be allowed so to define it, is a brilliant progression of three, or more tied notes up or down in immediate succession, run in the throat as lightly and smoothly as the glide, but more swiftly and smartly. Suppose it to be formed of a glide from a third, or any other interval, by a supply or insertion of the intermediate notes. First make the glide, then convert it into a slur; by which practice you will acquire it neatly.



and so on, first slow with three notes, then quick and with more: Let this be called the brilliant or quick slur superior and inferior. Though what *Tosi* observes perhaps is true, (53) that the slur cannot go beyond a fourth without displeasing, yet it may be of use to practice through the whole octave; and this cannot be too often done in order to obtain a volubility of throat in divisions. Let it be observed that the *slur* ascending is more difficult and requireth more practice than in the descending, particularly what may be called the leisure or protracted slur; which is always made ascending by bearing a little on the first note, then

then gliding smoothly and quickly up to the third : observe three or more notes with a bow over them either up or down should be always sung and played glidingly, otherwise they lose their effect.

A Turn, or rather Return, is a motion of the voice as it were round a note, executed as smoothly as the glide and slur, but more smartly, with the swiftness of the twinkling eye, or stroke of the hand in a flourish with the pen : Let this be called the quick turn, to distinguish it from the slow.

A motion of the voice nearest to the turn seems to be the shake, whose name is familiar and grace pleasing to all, but acquisition difficult and imparted to few either by nature or art ; there being to this hour, says *Tosi*, no infallible rule discovered to teach it. The shake is defined by *Grassineau* a beat quick upon two notes in conjoint degrees, as *a*, *g*, alternately one after another, beginning with the higher note and ending with the lower ; by *Tosi*, “ a violent motion of two neighbouring sounds at the distance of a tone, of which the lower is called *principal*, because it keeps with greater force the place of the note which requireth it, and

the upper *auxiliary*. " The shake in *Tosi's* opinion is of such consequence, that whoever wants it, or hath it imperfectly can never be a great finger, and that the scholar should strive by every method to attain one that is equal and easy, moderately quick and moderately loud; which particulars constitute it's excellency: But of the eight shakes mentioned by him only two seem necessary for the church; the moderately quick, proper for grave airs, and the short, close shake, called *mezzo trillo*, or *triletta* for brisk and lively.

To continue the close shake, as some do, is exceedingly absurd and offensive: a long shake should be the moderately quick or open, increased into the close shake; which shews the artist and makes an agreeable variety.

The nature, importance and species of the shake being stated, the only point remaining to be considered is the best method of acquiring it. The common rule is to proceed slow from the auxiliary note to the principal, and accelerate the motion gradually with the *gula*, that is, the windpipe, as is done with the finger on the harpsichord, to the utmost quickness; but the difficulty of this method is to proceed from the
slow

slow and open motion to the quick and close without huddling, shaking the jaw and other intollerable defects. I would therefore propose to give the learner some idea, and enable him to acquire the shake more exactly by calling it a pulsation, vibration or rebound of the principal note to the auxiliary, in, upon or with the *gula* after the manner of rolling on the drum, beginning slow and beating gradually closer, till its ending directly on the principal note; practise it plain at first, without any stop or turn.

Observe the shake should rarely be made with force *di petto* by any voice, except a bass which cannot easily form any other shake than the open and full from the breast. The shake is either from the note above the cadence, which for distinction call superior, or from the note below, which call inferior, to be made for variety, according to the nature of the harmony and words.

A shake and turn is the moderately quick shake, ending with a slow turn, made by resting a little on the principal note after the shake, then returning to the auxiliary with an aspiration, and ending on the principal.

Observe

Observe in most cadences, especially of grave airs, to fall upon the shake with an appoggiatura and aspiration; but to use, as some do perpetually the shake and turn, is highly absurd.

The finger, 'till he hath acquired a good shake, had better not attempt any, but save appearances by ending with an aspirated appoggiatura, or short turn, and it is best so to end most grave airs, even if he can make a good shake.

If the scholar is well prepared with the glide, slur, turn, and shake, he will meet with little difficulty in the art of executing divisions equally, distinctly and quick.

It was thought proper to conduct the scholar from what appeared the simple motions of the voice to the compound, that is to say, from the glide, appoggiatura, slur, turn and shake to division, like one who teaching skilfully to write proceeds from single strokes to the formation of letters; but every master is left to pursue his own method, to begin if he find it best, with division.

Divisions

Divisions are gradual, or remote, marked and gliding : In gradual divisions the notes lie near, in others at a distance.

Marked divisions both lively and swift are executed in the manner of running with the feet, by a light motion of the voice, taken off on each note ; by which means every note is preserved moderately distinct, neither too much joined, nor too much separated. If the notes are marked above measure, and with too much force or jerk of the voice, the division will resemble the agitation of a laugh ; if marked not at all, the notes will be confused and huddled like as in a bad shake : in the gliding division, which is always more gradual and slower than the marked, the notes move more smoothly and in closer union.

The scholar would do well to practise the marked divisions carefully free of any motion with the chin, as he did the shake, first slow, then by degrees quick, avoiding to mark them unequally, unless so directed with a peck by the composer ; and he would also do well to begin with the most simple and gradual divisions, such as those in most anthems of *Weldon*, particularly, Thou art my portion ; and afterwards

wards practise those of difficult intervals. Marking divisions unequally, without leave of the composer, often produces an ill effect alone, but especially in parts, while one sings the division equally, and another unequally; for instance, Praise the Lord, O my soul, *Croft*, in the ver. solo, Who layeth the beams, to mark the division on *walketh*, unequally, is beside the author's intention, and takes away the state and dignity of the word: so it is wrong to mark unequally the division on *everlasting*, in the three part ver. Lead me in the way, of O Lord, thou hast searched me out; and again on the same word, in the three part ver. Blessed be the Lord God of Israel, and the word *noble*, in the two part ver. Who can express, of O give thanks, *Purcel*.

These are some of the real ornaments and graces, which give a singer taste, expression, and elegance; and which, applied with judgment, give him access to the hearts and passions of his hearers.

C H A P. III.

The Use and Application of GRACES.

TH E Scholar, when he hath acquired the ornaments of finging, should be very attentive and discreet in the application and use of them ; as passages and graces are produced by a beautiful invention, so are they disposed by a profound judgement, directing where to introduce them with propriety, and display them to advantage. You must never be seen without the requisites, as well may you go without covering ; nor must you adorn them with too frequent graces, and profusion of finery : always appear neat and plain, elegant but seldom, like Horace's *Pyrra* in her dress, *simplex munditiis*. Besides, if the graces are crouded, what room for variety, the very soul of musick ? and a power, which whosoever is void of, should not presume to open his mouth, but in a chorus.

The finger, for instance, may avail himself of the glide *occasionally*, in passing the more easily and smoothly to a third, or any other interval, but oftener of the slur, the protracted on grave, tender expressions, and the brilliant on lively, the superior, or inferior third, or fourth, just as the occasion may admit, or the fancy dictate. After the free use of the shake, let the master observe, says *Tosi*, if the scholar have the same facility in disusing it; for he would not be the first who could not leave it off at pleasure. The too frequent use of turns, slurs, shakes, and appoggiaturas is tiresome even in a solo, but disgusting in parts, where no one should move beyond the composer, but in conjunction with his associates. “He is highly blameable, says *Tosi*, who, when singing in two, three, or four parts, does so raise his voice as to drown his companions: All compositions for more than one voice ought to be sung strictly as they are written.” Nor ought the accompanier to take more liberty than the singer of introducing his beats, trilles, and florishes. Not so the two late eminent masters *Greene* and *Handel*; who guided the singer with the most exquisite delicacy, by interspersing such notes only, and those

stolen,

stolen in, or whispered as it were by a soft prompture, as might meliorate the harmony, or in emphatic passages give it fulness and dignity, enliven the finger's imagination, and cover any accidental defect, catching him as it were when falling. The symphonies and voluntaries also they played in a manner the most chaste, neat and regular : this it is to play, or, as *Tosi* says, *fidale* less, and make the instrument sing more. Here let parochial organists lend a little attention, to be sparing in their voluntaries, or those sportings, called interludes ; to play the psalm tunes neat and plain, with scarce any grace but the glide and appoggiatura ; not suffer the children to drawl out of time, nor bawl, one crying so much louder than his fellow. Let the player recollect that singing is natural, and playing artificial ; art therefore is the more excellent, the nearer it approaches to nature. Psalmody, were it performed well by the whole congregation, either in harmony, or unison, with a mixture of the *forte* and *piano* alternately, would have an amazing effect ; and give us some faint idea of that which must arise from the numerous instruments and voices in Solomon's temple. I remember to be once struck with a small degree

of this effect from all the children of Christ's hospital, singing together equally loud, and equally soft, in unison.

Of all graces the least tedious is the *appoggiatura*, “ which, saith *Tosi*, hath the privilege of being heard often without tiring,” both in playing and singing ; yet it will tire, if employed, as it is by some, continually, almost upon every note : it's frequency pleaseth most in solemn, pathetick airs, and the church recitative.

Recitative is an expressive and elegant manner of speaking ; which if the composer, as well as singer, would execute with sense and gracefulness, let them ask themselves how an orator would pronounce them, preserving the grammatical connection, touching lightly, without any *appoggiatura*, short syllables and unimportant words, and giving a due, but not fierce, energy to the emphatic. “ The church recitative, says *Tosi*, does not admit those wanton graces of a lighter style, but requires some *messa di voce*, many *appoggiaturas*, and a noble majesty throughout” after the affecting manner of those, who feel the words of God, and express them, not with affectation, but real feeling, and modest devotion.

tion. There cannot perhaps be recommended to the learner's study a more simple, expressive recitative, followed by as pleasing an air, and approaching nearer the church style, than that song in *Comus*, How gentle was my Damon's air!

Observe, no *appoggiatura* nor grace ought to be made at the beginning, for two reasons; first, because there is no preceding note from whence to prepare, and secondly, because every exordium should be plain and simple: But by the beginning must not be understood merely the first note of a movement, but of every passage or sentence; for instance, in *Green's* anthem, Acquaint thy self with God, and be at peace, the syllable *ac* should be struck plain, in the first sentence, as also *and* in the second. Again, no *appoggiatura*, unless the quick and close, should be taken, and that but seldom, with, or near a glide, being similar graces, and one sufficient at a time; nor must a shake be joined with a glide, or *appoggiatura*, being opposite to them, and spoiling the effect of both; an *appoggiatura* may prepare a shake, slur, or turn, but not either an *appoggiatura*; as in the same anthem,
with

with *him*, where a shake is marked improperly with a glide. After a glide and quick slur may be used a superior close shake rather than an inferior.

A judicious mixture of *forte* and *piano* produces a fine effect : *forte* in singing may be considered to answer emphatic in speaking, and *piano* unemphatic; and the rule of emphasis may be no ill guide in their application. First study the sentiment of recitatives and airs, how to speak the words, and you will seldom fail in singing the notes, even to the correction of the composer's inaccuracies in the quantity of the words and syllables, and to the improvement of his expression.

The modesty and softness of the glide, drag, leisure appoggiatura, slow turn, and protracted slur, suit best with pathetic notes; the close appoggiatura, quick slur, turn, and shake, set off the gay, and enliven the solemn : for this reason, in general, the plain, firm manner of singing is most becoming the ancient services and anthems; the neat and graceful the modern, particularly those of *Green*. However, in full parts of both ancient and modern compositions the fifth requisite must be carefully observed, particularly, in leading off points; where he that
moves

moves first should begin *forte*, and *exactly* with the organ, and the player ought as often as possible to prepare the finger by a short pause.

Certain it is, no species of musick can render a performer, either player or singer, so complete as the sacred; for which reason, *Tosi* (76. S. 15.) advises the master to initiate the scholar early in the study of church compositions, particularly in motets, or anthems, such as are natural and easy, those of *Weldon*; grand, those of *Croft*; and genteel, those of *Green*, mixed with the lively and pathetic; in which the practitioner, laying aside all theatrical style, must express the recitatives and solemn movements with strength and support of the voice without affectation, and run off the airs lightly, but strictly in time, with proper graces, and with a due mixture of the *forte* and *piano*, which, as a kind of light and shade, produce a surprising and delightful effect, both in a solo, and in parts. Let the student ever remember to deliver the full, swelling tones, commonly expressed by semibreves and minims *forte di petto*, but to execute all the ornaments and graces marked by crotchets, quavers, smoothly, rather *piano di testa*. Hence, he who hath this art to any degree is said to have a good throat,

throat and fine volubility; but he who is void of it, to have no throat, and consequently is no finger, however he may value himself for his knowledge of notes and harmony.

The manner of *waving* or vibrating on a single tone with the voice, like as with the violin, especially on a semi-breve, minim, and a final note, hath often a good effect; but great care must be taken to do it discreetly and without any trembling.

These hints, for as such only are offered the preceding observations and rules, may be of use to carry the student, instrumental as well as vocal, to some degree of excellence; at which he must not stop, being apprized, that mediocrity in a finger as well as in a poet and painter, means ignorance, but proceed towards perfection by a diligent attention to nature, his own particular genius and the performances of the most celebrated fingers and players; who execute these graces in such manner, and touch the heart with others so delicately, as the finest pen is incapable of describing to the understanding: but let the learner remember, that he is only to imitate not to copy, if he would stand, distinguished by a character of his own; in particular

cular let him avoid set passages and studied cadences, which if long come impertinently even from a fine performer, but insufferably from an indifferent singer, and servile imitator. What are called *cantabilies* betray in general such a want of invention, and absurdity of application, that they make a hearer of taste sick before they are half finished.

The student then to make every grace that he hears his own, as well as to acquire an easy delivery of the voice, and freedom of throat, will do well to practise any full notes, with a mixture of divisions, passages and graces without book, giving loose to his imagination and fancy, just as those do, who sing from ear and mere nature, often times more sensibly and agreeably than the mechanical artist. Hence he will come to the execution of set pieces with the elegance of a painter, or statuary, who from a selection of the features, limbs and complexion, form a figure of a Venus or Hercules, more complete than even nature itself in her present state of imperfection. It will be right for the singer to accustom the ear, as the painter doth his eye, to the most agreeable compositions, and the most pleasing man-

K ner

ner; because the ideas thus received will awaken the imagination, and beget taste; which again forms art, and art so formed perfects the defects of nature.

C H A P. IV.

OBSERVATIONS ON CATHEDRAL COMPOSITIONS; CHANTS, SERVICES, and ANTHEMS.

WORDS and syllables respecting motion and time, quantity and measure are long and short, slow and quick; so are sounds, which, as they respect expression, that is, the sense, particularly the description of actions and passions are plain and graceful, soft and persuasive, rough, bold, and striking, joyous and plaintive, melting and pathetick: hence their power in poetry and musick.

Time is either equal or unequal, measured both in poetry and musick by the beat of the hand or foot up and down. In musick though there are only two times equal, called binary or common, and unequal, triple, yet is the art capable

pable of 'expressing by notes of different length all that variety of measure in language, and in feet, which invention hath introduced into poetry.

A certain measure, and certain sounds gay or grave, martial or soft, form what are called the different modes, and constitute expression. *Avi-son* will have it, “ that musical expression is founded on harmony and air.” Harmony may indeed heighten expression, but surely is not essential to it, which may be produced by air only, else what becomes of all its boasted power among the ancient Hebrews and Greeks. The effect produced by a number of well concerted voices and instruments is much greater in unison than in harmony; where the sounds by being divided fill the ear with more variety and delight perhaps, but with less astonishment. The multitude of Levites who sung in the Temple, having cymbals and psalteries, and harps, and the priests even a hundred and seventy, founding with trumpets, could only be in unison, and so it is said, 2 Chron. 5. 13. they were as one, to make one sound: be heard in praising and thanking the Lord.

Musical expression then, particularly that part of musick called vocal, is produced by a due and agreeable application of notes to the measure and sentiments, or ideas of words, whether in harmony or simple modulation.

From this definition are to be drawn certain rules, by which we may try with precision the merit of vocal compositions, their proprieties and inaccuracies.

In the first place must be regarded the measure of words and syllables. There can be no due, though there may be agreeable application of notes to words and syllables, without a strict observance of their measure, determined by their vowels; which are long, longer and very long by nature and emphasis; short, shorter, very short by nature and lack of emphasis: diphthongs are very long by nature, a vowel is also made long by position, that is, before two consonants written, or pronounced, and before a double consonant. These are the general rules, by which the Orator, Poet and Musician are guided, and not by the hurry of common discourse; yet have they a right to avail themselves, even of this and other licences.

In compounds, a vowel before two consonants, as *aspect*, *desolate*, *despise*, *acquaint*, may be short, if derivation be regarded, that is, a-spect, de-spise, a-cquaint, or long, according to pronunciation, that is, as-pect, des-olate, des-pise, ac-quaint.

The musician can measure the degrees of length and shortness of words and syllables as well as their degrees of acuteness and gravity, that is, elevation and depression, with more exactness and variety than the poet.

The Greek and Latin poets, guided by a flute, or lyre, sung, and their orators spoke according to certain rules of accent; in which accents it is easy to perceive a very great propriety, particularly in the acute, whose rules are the most numerous, and seem to be the most curious, especially the three following.

First, In polysyllables and trisyllables the acute is placed on the *antepenultima*, whether long or short, when the *ultima* is short, as indignation, delivered, àlmighty, bécometh; but on the *penultima*, when the *ultima* is long, as multítude, desólate.

Secondly,

Secondly, On the *penultima*, in most words, whose *ultima* is pure, as *buríal*, *pitíeth*.

Thirdly, In dissyllables the acute is placed on the *penultima*, whether the *ultima* be long, or short; as *béhold*, *mércy*, *jóyful*.

These rules seem to be dictated by the judgement as well as ear in every language; there appears in them a natural propriety. For in every instance they occasion each syllable to be heard distinctly, variously and agreeably. If the syllable be long the acute will enforce it, if short, make it sufficiently audible; both otherwise liable to escape the notice of the ear in the hurry of common pronunciation, which pays little regard to quantity, distinctness and melody. The English, whether from the sensation of cold, or from a natural precipitation, are remarkable for not opening their mouths, and staying a sufficient time on the vowels: they make no difficulty of sounding three or four consonants without a vowel, as *f, t, r* in *strength*, and in shortening a vowel before two or three consonants, as *u* before *f, t, r* in *industry*, or diphthongs, as variously. In polysyllables and trisyllables some one syllable, commonly

commonly the first, is made to receive what is vulgarly called the accent, but more properly a kind of jerk or thrust. and the other syllables, forced to shift for themselves, are tumbled down and trodden under foot in the croud.

These observations may perhaps be more distinctly apprehended by reference to some particular words set to musick: for instance, he was despised and rejected of men; a man of sorrows and acquainted with grief. The acute according to rule must be placed thus, *déspised, réjected, sórrows, áacquainted*; but *Handel* in setting these words, attentive to the sentiment only, is regardless of quantity, emphasis and accent, particularly in the first part, elevating *was*, unemphatic with a longer note, above *he* emphatic with a shorter, depressing *de, re*, and elevating *spise, ject* and *ed*; also raising *of* unemphatic above *men* emphatic, all in equal measure: a man of sorrows and acquainted with grief, this part is finely and properly set, excepting that *a* and *of* short are made equally long with *man* and *sorrow*, as also *and, ac* with *quaint*; but this it is easy for the singer to correct.

Handel

Handel is guilty of the like faults in another favourite air ; He shall feed his flock—where the syllables or feet move in trochaick measure; that is, the first long and second short, but the musick begins the reverse, in iambick.

The first care of the composer then should be to express short syllables and unemphatic words by quick notes, very little acuted where proper, with no repetition or division, but the long and emphatic by holding notes, repetition or division, according as the sense of the word will bear. For

Secondly, a due regard is to be had to the sense of a single expression. Even single words expressive of some passion, as joy, grief, petition, admiration, surprise, may be distinguished as such, provided the whole thought or sentiment oppose it not. Words also any way descriptive, as of height and depth, rising or falling, extension, fullness and dignity, rest and motion, admit notes of imitation and contrast: But

The last and principal attention is to be had to the thought or sentiment contained in the whole period. This must guide the modulation, air and harmony: as the one is pathetic, so must be the other, exalting and joyous, or humble and plaintive; but if the words are only persuasive, merely narrative, or declarative, the modulation, air and harmony should be only simple and plain, easy and agreeable.

As the generality of sentences set to musick are short and uncompounded, there seldom occur any stops beyond a comma and semicolon, and those not often; for which reason one word ought not to be separated from another by a rest, or joined, when separated by a stop: nor should a cadence be made, or part of a sentence be repeated before the whole sense is completed. Observe, a sameness or mere repetition of a whole air, or part is bad, unless it give the finger an opportunity of varying; because it prevents the pleasure of variety and contrast: for the like reason also it is bad to set words, containing but one idea.

L

These

These rules will be of use to the speaker and singer as well as to the composer, and by their help we may proceed to an examination of vocal compositions.

The first and most simple kind of composition is that called *planus cantus* the chant, in which the notes lie as it were on a *plane*, in a line, or so gradual that the ear can instantly catch the tune and harmony; which the more natural and easy, the more complete and agreeable. If the modulation and harmony be perplexed with flats and sharps, or unexpected intervals, the ear is offended like the hand or foot amidst thorns and briars; which way so ever you move it is liable to be hurt: Hence ariseth a strong objection against all double chants.

The earliest chant or however the most taken notice of in church history, is that said to be introduced by St. *Ambrose*, archbishop of *Milan*, in the latter end of the fourth Century, thence called the Ambrosian: in the next Century, *Pope Gregory*, the Great, introduced another, named the Roman, or Gregorian. Both these seem to be kinds of singing in
mere

mere unisons, similar to our chanting the prayers, not in harmony as we sing the psalms, a practice prevailing since the reformation : the oldest and most simple chant with us is that of *Tallis*. As chants are the simplest kind of psalmody, wherein the same few notes are applied to many different verses, little or no expression can enter into this composition ; the most required is that they be easy and pleasing : in their cast indeed they may be plaintive, or joyous and even grand.

A plain song next to the chant is the *Te Deum*, as set by the generallity of ancient composers, particularly *Tallis* and *Byrd*; whose services seem to be little more than a collection of chants, and sung as such, alternately. Later composers, as *Gibbons*, *Child*, *Rogers*, *Aldrich*, who quitted the beaten track of solemn harmony, and took the opposite path of pleasing air, are yet equally careless of measure, sense, stops and expression : *Child's* in *d* in some passages may be excepted ; wherein the author with all his hurry of fuguing, pointing, or whatever you will call it, forgets not to throw in some striking and many lulling, gliding notes ; as, " Thou didst open, we believe, we therefore

pray thee, vouchsafe, for the lord is gracious." In general the *Te Deum* in full services is set without regard of the three forementioned rules, senseless and inexpressive; whilst the words themselves call for the notes of a seraph.

This hymn of St. *Ambrose* I would consider as consisting of three paragraphs to be stopped and divided into sentences and periods in the following manner.

¶. We praise thee O ! God ; we acknowledge thee to be the Lord : all the earth doth worship thee, the father everlasting. To thee all angels cry aloud, the heavens and all the powers therein ; to thee cherubin and seraphin continually do cry, Holy ! Holy ! Holy ! Lord God of Sabaoth ! Heaven and earth are full of the majesty of thy glory. The glorious company of the apostles praise thee ; the noble army of martyrs praise thee ; the holy church throughout all the world doth acknowledge thee the father of an infinite majesty, thine honourable, true and only son ; also the holy Ghost the comforter.

¶. Thou art the king of glory, O Christ ; thou art the everlasting son of the father. When
tho

thou tookest upon thee to deliver man, thou didst not abhor the virgin's womb ; when thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers. Thou sittest at the right hand of God in the glory of the father. We believe that thou shalt come to be our judge ; we therefore pray thee help thy servants whom thou hast redeemed with thy precious blood ; make them to be numbered with thy saints in glory everlasting : O ! Lord save thy people and bless thine heritage ; govern them and lift them up for ever. Day by day we magnify thee, and we worship thy name ever, world without end.

¶. Vouchsafe, O ! Lord to keep us this Day without sin——

The first paragraph opens in general with the praise, exaltation and adoration of the whole deity, under every scripture title of unity and personality, as God, Lord God of Sabaoth, Father, Son and holy Ghost, from all creatures on earth and in heaven.

The

The second paragraph, partly declarative, partly petitionary, and partly exalting celebrates in particular the second person, his exaltation “Thou art the king of glory—his eternity, thou art the everlasting son—his assumption of human nature, when thou tookest upon thee to deliver man—” his resurrection by overcoming the sharpness of death—his ascension, opening the kingdom of heaven—his sitting at the right hand of God—his return to judgement, “We believe that thou shalt come to be our judge”—his divinity by praying for his grace, “help thy servants” and adoring his power and dominion, “Day by day we magnify thee, and we worship thy name.”

The last paragraph is altogether petitionary either to the same divine person, or rather perhaps to the holy ghost; who is often called upon in the liturgy under the title of Lord, particularly in the nicene creed, “the Lord and giver of life;” and St. *Paul* saith, 1 Cor. 12. 3. no one can say that Jesus is the Christ, that is, acknowledge and confess him to be the anointed mediator between God and man, but by the Holy Ghost, that is, by his agency, illumination and comfort.

Canticum

CANTICUM SANCTORUM
AMBROSII *et* AUGUSTINI.

Te Deum laudamus, et dominum confitemur.

Te æternum patrem omnis terra veneratur.

Tibi omnes angeli, tibi cœli et universæ potestates,

Tibi cherubim et seraphim incessabili voce proclamant,

Sanctus, Sanctus, Sanctus Dominus Deus sabaoth.

Pleni sunt cœli et terra majestatis gloriæ tuæ.

Te gloriosus apostolorum chorus,

Te prophetarum laudabilis numerus,

Te martyrum candidatus laudat exercitus ;

Te per orbem terrarum sancta confitetur ecclesia,

Patrem immensæ majestatis,

Venerandum

Venerandum tuum verum et unicum
filium,

Sanctum quoque Paraclitum Spiritum.

Tu rex gloriæ christe :

Tu patris sempiternus es filius.

Tu ad liberandum suscepturus hominem non
horruisti virginis uterum.

Tu devicte mortis aculeo operuisti credentibus
regna colorum.

Tu ad dextram Dei sedes in gloria patris.

Judex crederis esse venturus.

Te ergo quæsumus famulis tuis subveni quos
pretioso sanguine tuo redemisti.

Æterna fac cum sanctis tuis in gloria nu-
merari.

Salvum fac populum tuum, domine, et
benedic hæreditati tuæ.

Et rege eos, et extolle illos usque in
æternum.

Per singulos dies benedicemus te.

Et

Et laudamus nomen tuum in sæculum,
et in sæculum cæculi.

Dignare domine die isto sine peccato nos
custodire.

Miserere nostri, domine, miserere nostri.

Fiat misericordia tua domine super nos, quem
admodum speravimus in te.

In te domine speravi, non confundar in
æternum.

This is copied from St. *Ambrose*, and inserted
here that the translation may be the better un-
derstood by comparing it with the original.

In the *Te Deum* to animate the musician's
imagination are three great ideas, namely, praise,
adoration and petition, varied and heightened
by names and epithets of dignity and mercy ;
which it may be proper to take some notice of
with observations on *Purcel's* and *Handel's* grand
Te Deum. We, that is, a particular, single con-
gregation of Christians, praise thee O ! God,
we acknowledge thee to be the Lord. In these
sentences the words of distinction are praise.

M

God

God, Lord. Praise may be distinguished by a long note, or short division; which may be repeated according to the Latin position, *Te Deum Laudamus*, thee O! God we praise: God and Lord should have holding notes with pleasing harmony; not too crowded, whether considered as names of attribute only and speciality, or of essence and universality. God, that is, the good, the kind, the merciful saviour, especially of us believers, and Lord, answering to *Adonai*, our governor, supporter, helper and defender, or Jehovah, the Being. According to this sense of the words, the strain and harmony should be plain and modest, opening with one, or two voices, as in *Purcell's* grand *Te Deum*, and *Handel's* first: in his last, or detingen *Te Deum*, the musick is too complex and noisy, one voice and instrument pursuing another as fast as they can crying out with quick notes O God, O God just as if each were pricking on the other behind with a needle, and in a tedious division, first down hill and then climbing up the same way back, 'till at length arrived at the top again, with much ado and out of breath, all bawl out again, thee O God on the same spot, from which the countertenor began
the

the race; surely he might have varied his ground. Neither is *Purcel* entirely blameless for making each part repeat we praise thee, and not finishing with O God on a plain note instead of resting the half bar; this besides completing the sense would have set off to more advantage those pleasing, binding notes, with which all conclude on O! God.

The movement to the first words should be very simple, that it may stand in contrast to the next, "All the earth," that is, the whole world christian and unchristian doth worship thee under the universal relation of the father everlasting, the being of all mankind; where it is impossible to be too full and solemn, the notes plain and in unison rather than in harmony, particularly on *all* and *everlasting*. *Purcel* hath sublimely expressed the word *all* by the single voices taking it one after another, and then joining; nor is *everlasting* ill expressed by a division instead of holding notes, excepting that it runs on the syllable *e* instead of *la*. *Handel* less simple and less expressive than *Purcel*, in his first *Te Deum* runs away in a fugue with too long and too gay a division on the solemn

solemn word *worship*: in the second *Te Deum* this verse opens simply with a solo, and ends in unison, grand and solemn.

“ To thee all angels cry aloud, the heavens and all the powers therein. ” These words afford an opportunity either in full harmony or unison for the most striking contrast ; which may be increased by repeating according to the latin construction, “ To thee all angels, the heavens and all the powers therein, to thee cherubim and seraphim continually do cry aloud. In *Handel's* second *Te Deum*, “ To thee all angels, taken by the boys in verse, and “ the heavens with all the powers therein ” by the whole choir in unison makes a fine contrast. The like contrast may be on the next words “ To thee cherubim and seraphim—The Hebrew word *sa-ba-oth* of three syllables, signifying hosts, particularly those hosts of heaven, the sun, moon, stars and winds, is by modern composers mistaken for sabbath, and so printed in *Purcell's* and *Handel's Te Deum*, but the singers should correct it.

“ The holy church ” — These words require slow and solemn notes, and give the organist as well as composer an opportunity of shewing

shewing his art by crouding in all the notes possible, particularly on “ throughout all the world. ” Thine honourable, true and only son; also the holy Ghost the comforter ” standing in apposition to the father everlasting should be near as possible in the same movement, ending with a full cadence on comforter, not on Christ; where the first composer was guilty of a fault in making a pause, and almost every succeeding writer hath implicitly followed in the same erroneous track: *Purcel* indeed without stopping proceedeth immediately with the next words; so doth *Aldrich* in G. “ Thou art the king of glory O Christ or, thou O Christ art the king of glory: When thou tookest upon thee to deliver man, thou didst not abhor the virgin’s womb, that is, wast graciously pleased to take human nature—When thou hadst overcome the sharpness of death, that is, when thou didst take away the sting of death by rising from the grave—these words reciting gracious and pleasing events, and standing in immediate succession, require to be set in a pleasing as well as the same kind of strain without any painful flats and sharps, yet in a contrasted strain, less joyous and triumphant than in
“ thou

“ thou didst open the kingdom of heaven to all believers ” Here *Aldrich* in G. is very pleasing ; but *Handel* is superior even to himself in his first *Te Deum*, “ thou didst not abhor, and in the last, thou didst open the kingdom of heaven ” “ We believe that thou shalt come to be our judge ”—this passage is usually set with too grave ideas of horror and despair, as if in the mouth of the wicked ready to be condemned, instead of true believers to be saved ; who stand before their judge with reverential awe indeed, but with certain hope and uplift countenances, as finely expressed by *Handel* in his first *Te Deum*.

The last verse, O Lord in thee have I trusted, may be considered the former part, as expressive of an humble, complacent confidence in God, and the latter of an earnest request, “ let me never ” or well grounded assurance of salvation, “ I shall never be confounded. ” The air therefore should not be, as it often is, in the extreme too grave, or too triumphant, but modest and pleasing even to exceed, if it be possible to exceed, that of *Handel* in his last *Te Deum*.

We

We may now proceed to make a few observations on the *jubilate*; which is set by composers in general with many beauties and few defects.

Handel in the verse “Be ye sure”—is guilty of a fault in putting a very short note to *be*, which is emphatick, finely pointed out with a rest and repetition by *Purcel*; but *Purcel* in the same verse hath run into the opposite fault of making long divisions on two unemphatick particles, *and, of*: *Handel* also in “Be thankful unto him and speak good of his name” makes *good*, on which lies the stress of the whole sentence, short and unemphatick, and enters into the courts of the Lord in a fugue with too little solemnity: He also is too full of repetitions, and tedious with his divisions in the first ver. O be joyful, especially on *all lands*: Here *Purcel* likewise is too diffusive, particularly in repeating “O be joyful,” after “serve the Lord with gladness” and making divisions on the word *presence*, namely, the divine presence; which requireth a more reverential approach, as finely expressed by *Handel*.

The *gloria patri* is set with great ideas of exaltation and praise by both these eminent composers in styles, which differ as much as their character. *Purcel* proceeding *per arsin and thesin*
delighteth

delighteth with noble simplicity ; *Handel* surpri-
seth with fulness and grandeur.

We have seen the style of musick in chants
and services ; and are now to take a view of
that in anthems.

The anthems, that first present themselves,
are I will call and cry—*Tallis* ; bow thine ear—*Byrd*, and I will exalt thee—*Tye*.

The words of the first anthem convey but one
idea, that of penitence and deep contrition, of
course they afford no variety, and for that reason
are ill chosen. But doth the composer mani-
fest his skill in expressing that idea ? Certainly ;
the leading part begins with truly plaintive tones,
and each followeth in a kind of pleasingly
mournful procession, but afterwards they are
made to walk the same ground over and over
again, particularly in the last movement, so of-
ten, that they seem to go round in a circle, per-
plexed and at a loss which way to get out, or
come to a finishing point : this kind of per-
plexity is observable in other compositions, par-
ticularly “ Lift up your heads.”

The words of the second anthem also, as
used at St. *Paul's* and the Abby, are plaintive
throughout

throughout; but the musick is various. The first movement in its cast appears to be joyous, and the last exulting; the middle hath in it more the idea of solemn admiration than of sorrow, expressed in the words used at *Gloucester*, better adapted than those used at the Royal Chapel. *

The words of the third anthem are the reverse of the two former; wherein the sense of past misery riseth in thanksgiving for present happiness; but the idea which the musick conveys, is only that of past pain and suffering, descending into the grave and the pit instead of rising out of it.

The pathetick excellencies of *Humphreys*, particularly of his first anthem, O Lord my God, present themselves to every ear without the help of critical officiousness, and his faults may be easily seen, or passed over unnoticed. Neither again is necessary any notice of Blow, one anthem excepted, namely, O sing unto God and sing praises, Psalm 68, wherein the unmusical and insignificant words, “as it were upon an horse,” are not only noticed but marked by a

N repetition

* See the collection of anthems, printed for Rivington and Ginger. *See the Anthems, printed for Rivington and Ginger.*

repetition and grace, and the emphatic word *Iab* is neglected and changed into *yea*. The words as it were upon an horse, exist not in the original, in any version, nor in the Bible translation, but are a ridiculous paraphrastical interpretation of the Hebrew word *rikeb*; for which reason it was thought proper to omit them in the last collection, and it would be well to omit them in the musick.

Who too doth not feel of himself the serene gladness and temperate sorrow of *Wise*, contrasted with the spirited joy, and moving grief of *Purcel*? Yet *Purcel* hath faults, often that of false quantity.

The musick of *Clark*, whether from the natural turn of his mind, or the authors be had studied, is in it's general cast, plaintive and lulling, even more so than that of *Wise*; which hath such an effect upon some performers, that they seem even to sleep as they sing, remarkably in the first and last verses of *I will love thee*; where the sentiment is life and spirit, and a degree of energy even in the musick. *Clark* is very happy and sweet in his melody; but so short, that he sometimes quits a thought as soon as he hath it, to the regret of the hearer; unlike,

unlike his cotemporary *Croft*, who frequently repeats the same subject with little or no variety both in his single airs and full fugues : this is a fault in musick like that of tautology in writing. *Croft* is seldom elegant and scarcely ever pathetic ; his character is state and solemnity : this prevails in all his compositions, sometimes even against propriety, as in the verse, “ I fought the lord ” of I will always give thanks—“ The voice of joy ” of the Lord is my strength—“ Thou O God, hast shewed us thy goodness of sing unto the Lord. Here the solemnity of each air is so striking, that the hearer is at first agreeably deceived into a notion of real joy. *Croft's* repetitions betray him frequently into the fault of suspending the sense, remarkably in “ If I tell them I tell them, ” and solemnity into the neglect of quantity.

The familiar style of *Croft* calleth mostly for the requisites of singing ; yet his plainness would frequently appear to more advantage, were it sung with energy and expression instead of noise and dulness : but to execute the style of *Greene* his successor, whose character is elegance and pathos, both player and singer must come prepared with every ornament and grace. *Greene* though generally awake to the emphasis

and quantity of words and syllables is sometimes to be catched nodding to their sense and expression.

First, He breaks in upon the sense by repetitions, remarkably in the words of that most elegant and pathetick air “ For thy loving kindness is better than life it'sself, ” and first verse of that excellent full anthem, let my complaint repeated several times ; which defects on both occasions might easily have been avoided, and the beauty of variety displayed by finishing the sense first with the plain notes of the subject, and afterwards making the repetitions : in the verse for thy loving kindness, loving would be more pathetick, with a repeat than a division.

Secondly, He is sometimes inattentive to the sentiment ; as in O Lord give ear, “ for thou hearest me ; ” in which words the face of the supplicant being elevated with faith and hope, that of the harmony ought also to brighten and look pleased, not sad and despondent, as it doth by the introduction of a discord. Again, in thou O God art praised in Sion, a storm and tumult is raised instead of being stilled. Here the ideas of a serene sky, a calm sea and sweet concord might

might have inspired him with a more pleasing contrast. As solemnity sometimes leads *Croft* into heaviness, so doth elegance betray *Greene* into levity.

False quantity, false emphasis, false expression and suspension of the sense are such gross faults in composers and singers as hurt the art of musick in the esteem of men of letters more than any natural want of feelings : hence *Swift's* dislike ; hence too a disgust to musick in a person now living of a most distinguished ear and taste for poetry and prose.

There is no part of musick more expressive and affecting than Recitative, when set and sung with propriety, otherwise no part is so absurd and disgusting ; which is the case in general of the modern Recitative, set and sung without sense and expression, a mere foil to the succeeding air.

Among the antients musick preserved it's effect and power, because it went with grammar, oratory and poetry, but now she is too frequently made to go alone, or in bad company. Art seems to have shakled musick with three chains, time, modulation or air, and harmony ;
which

which nature indeed gave to art, yet only as guides and gentle restraints, not to embarrass her motions and deprive her of liberty. The artist attentive only to his time and air in a solo and harmony in parts, forceth the words by an involuntary compliance to quit their measure and sense, never stopping for connexion, nor stepping out of his way at the call of a single expression, or whole sentiment. Take for instance, " Call to remembrance, O Lord, thy tender mercies and thy loving kindness, which have been ever, of old : " Here the principal words *tender mercies, loving kindness, ever*, move along in the croud unnoticed ; or " The dead in Christ shall rise first : " Here again, the artist with his head full of flats and sharps, makes the happy rise with horror like the miserable ghost of *Hamlet*, instead of with serene hope and joy.

The whole sentiment may be dwelt upon, but single expressions should only receive transient touches ; which they may without any change and interruption of the main air or subject. This is often done by *Greene*, eminently in two full anthems, Let my complaint on the word *sing*, taken by the trebles with an incidental, or
if

if I may so speak, episodical air, and I will sing of thy power on the word *trouble*. Here indeed the trouble is past and joy hath succeeded, yet the sorrowful remembrance forms a fine contrast, and is as beautiful in the musician as in the poet:

Infandum, regina, jubes renovare dolorem.

It was said, that *Greene* is generally awake to the quantity of words and syllables: it may be of use perhaps to shew in some particulars where he is not, in order to give the singer some ideas how to correct those and the like inaccuracies. " Acquaint thyself with God, and be at peace with him: " This anthem consists of three movements or airs, very pleasing and suitable to the three fold ideas or sentiments of the words, persuasive, chearful and gay, but in each air there are faults committed against quantity and accent.

In the first movement *ac* short, *thy* short, and *with* somewhat short are measured equally long with *quaint*, *self* and *God*; so are *and* pronounced *an* short with the *d* silent, and *at* short, with *peace* and *him* long, in a mere repetition, yet such as admits of variation. Sing it then first plain, exactly as written, and vary
in

in the repetition by stealing the time *piano* from the short syllables, and giving it *forte* to the long, just as an orator would in speaking. In ascending to *quint* you may take a lower appoggiatura close, or protracted slur; if you sing *with* plain dwell longer upon *self*, or grace on it, but make *with* equally long, if you grace upon *with*, which may be done by gliding up a third, and returning immediately with a brilliant slur to *God*; prepare *be* with an upper appoggiatura, or avoiding the appoggiatura hold it with a plain swell its own time and that stolen from *and* and *at*, and hasten *at* with a quick slur to *peace*, or glide *be* with aspiration down to *at*, which sing plain the time of a semiquaver, and fall to *peace* with a close appoggiatura, after the manner of dragging. “In the art of singing, saith *Tosi* 179, there is no invention superior, or execution more apt to touch the heart than this, provided it be done with judgement, when on an even and regular movement of a bass, which proceeds slowly, a singer begins with a high note, dragging it gently down to a low one, the *forte* and *piano* neatly mixed, with inequallity of motion, that is to say, stopping a little more on some notes
in

in the middle than on others that begin or end the *strascino* or dragg. " The remaining part of this movement, expressed with the greatest elegance and propriety, requireth only neatness in the execution.

In the second movement, " If thou return to the Almighty, " *if*, *re*, *the*, short, are made long ; *all* long is made very short, and not as it ought to be, acuted. The composer shakled himself with the air, and so he hath the finger partly, who cannot shorten *if*, nor without changing the modulation acute *all*, and make it sufficiently long ; but he may steal the time from *re* and give it to *thou* by fingering *re* plain the time of a quaver or less the first time, and in the repetition by carrying *re* up with a brilliant slur a third or fourth, or using a quick turn : Observe, the lightness and gaiety of the quick slur and turn, though consisting of three or four notes, upon a short word or syllable, deceive the ear, and make the syllable appear as short, as a single quick note, but more agreeably, if done with judgement.

In the third air, " then shall he be thy delight and thy defence, " *shall*, *de*, *and* short, are made long, and *shall* acuted, which it ought

not to be; in a repetition, capable also of variation. Sing it then first just as written, and in the repetition be somewhat *forte* on *then*, gliding it up a third in order to take off the acute from *shall*, which sing plain and quick; dwell upon *thy*, shorten *de*, dwell upon *fence*, just touch *and*, run down in the manner of a quick slur four notes with *thy*, and sing *de* plain and quick; or stop upon *thy*, and make the slur with *de*: be sure not to mark the divisions, but to run them smoothly and hastily as possible, like as,

When swift Camilla scours the plain,
Flies o'er th'unbending corn, and skims along the main.

The air of this movement would appear most delightful, improved in the playing and singing by stealing the time, firm on emphatick notes and light on quick: the manner here proposed is not intended to bar a finger and player of superior taste.

The student will now perhaps begin to have some elevated ideas of the elegance, the delight, the power of sacred musick, and perceive that whoever would excel in this divine art, he must be *ὁ τοῦ τυχῶν ἀνὴρ* no ordinary person, no *mechanick*, but a man of improved understanding,

understanding, refined taste and good manners; and such an one will always merit esteem, and it is wished may meet with distinguished reward in the church, such as may make him superior to the necessity of following a trade, and the temptation of defecrating sacred music by profane.

It now only remains to desire the scientific musician would observe, that the author writes not as an artist, but as a practitioner and philologist, and therefore pleads the candor of professors; from whom he would gladly receive any tender corrections, illustrations, or observations, that may serve to carry this attempt into a complete system.

F I N I S.